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EXHIBITION

OF

SPANISH ART

NEW GALLERY
LONDON
1896

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EXHIBITION

OF

SPANISH ART

RICHARD CLAY AND SONS, LIMITED,
LONDON AND BUNGAY.

EXHIBITION OF SPANISH ART

UNDER THE PATRONAGE OF

HER MAJESTY THE QUEEN REGENT OF SPAIN

THE NEW GALLERY

REGENT STREET

1895-6

Arrangement of the Exhibition.

WEST GALLERY.

PICTURES, PLATE, JEWELLERY, LACE, AND EMBROIDERIES.

NORTH GALLERY.

PICTURES, POTTERY, JEWELLERY, LACE, AND EMBROIDERIES.

SOUTH GALLERY.

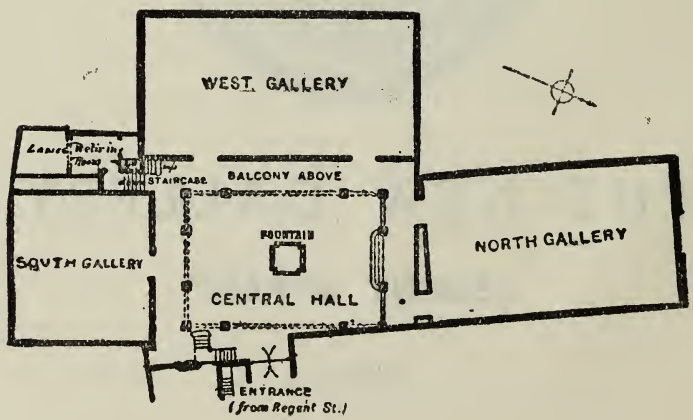
PICTURES OF THE LATER SCHOOL, LACE AND FANS.

CENTRAL HALL.

ARMOUR, SILVER, POTTERY, GLASS, IVORIES, SCULPTURE, EMBROIDERIES, AND FURNITURE.

BALCONY.

PICTURES, TAPESTRY, DRAWINGS, AUTOGRAPH LETTERS, BOOKS, AND COINS.



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* *The names with an Asterisk form the Executive Committee.*

PREFATORY NOTE.

The Directors and the Secretary of the New Gallery desire to tender their most grateful thanks to the Duke of Wellington and the members of the Committee for the assistance they have afforded in organising the present Exhibition, and for the valuable contributions which they and other ladies and gentlemen have made of pictures and other works of art.

They also wish to record their deep sense of obligation to those who have taken a more active part in the practical organisation of the Exhibition; in particular to Mr. H. A. Grueber and Mr. Isidore Spielmann, for their arduous labours in the arrangement of the various exhibits and in the preparation of the catalogue; to Sir Charles Robinson, M. R. de Madrazo, Mr. C. H. Read, Mr. F. M. O'Donoghue, Mr. Herbert Cook, Mr. Cunninghame Graham, Mr. Guy Laking, Mr. Philip Norman, and Mr. S. J. Whawell, for the advice and assistance they have given in the selection of the various exhibits, and also to Mrs. H. Gordon, Miss Una Taylor, Miss Thomas, and Miss Elinor Hallé in selecting and cataloguing the lace and embroideries.

The Directors of the New Gallery hope next winter to continue the present series of exhibitions by illustrating the Art of France.

LEONARD C. LINDSAY,
Secretary.

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CATALOGUE.

The works are catalogued under the names given to them by the Contributors. The Committee cannot be responsible for the attributions.

The Numbers commence in the West Gallery, and continue from left to right.

The Painters of the Modern School are represented in the South Gallery.

Throughout the Catalogue, in describing the pictures, the RIGHT *and the* LEFT *mean those of the spectator facing the picture.*

WEST GALLERY.

FIRST ROOM.

1. FERDINAND OF ARAGON, AND ISABELLA OF CASTILE, WITH THEIR PATRON SAINTS.

Two volets of a triptych; on the left, the king kneeling to right; behind him stands St. Ferdinand holding sword; on the right Isabella kneeling to left; behind her stands St. Anne supporting on her arm the Virgin and Child; below under each volet there is a shield with the arms of the family of Manuel Condes de Carrion; doubtless the former possessors of the picture *Circa* 1500. Panel $17\frac{1}{2} \times 6$ in. each.

By ANTONIO DEL RINCON. Lent by SIR CHARLES ROBINSON.

2. VIRGIN AND CHILD, AND ST. ANNE.

The Virgin, in crimson and yellow cloak (the livery colours of Aragon), kneeling on a raised stone daïs supporting the Infant Saviour, who is caressing a lamb; near them is St. Anne holding an open book in her hand, and seated on a stone platform, from which rises a canopy or throne lined with a long panel of blue and gold

brocade ; the background forms a beautiful landscape, with buildings and a grove of trees on the margin of a lake bounded by distant mountains. Panel 19 × 13 in.

Acquired at Seville from the collection of the Canonigo Cepero. (J. C. Robinson, *Memoranda on Fifty Pictures.*)

By ALEXEO FERNANDEZ. Lent by SIR CHARLES ROBINSON.

3. CHRIST BEARING THE CROSS.

Half-length figure of Christ ; head turned to left, bearing the Cross. *Circa* 1520. Panel 24 × 20 in.

Exhibited, Royal Academy, 1880.

By LUIS DE MORALES. Lent by SIR CHARLES ROBINSON.

4. THE ANNUNCIATION : TWO VOLETS OF A TRIPTYCH.

On the right volet the Virgin kneeling to right before a table ; head turned to left. On the left volet an angel kneeling to right ; before him a scroll with the inscription AVE MARIA GRATIA PLENA. Signed MAISTRE JU DE BURGOS PITOR. Panel 20 × 8 in. each. *Circa* 1450.

Exhibited, Royal Academy, 1880.

By JUAN DE BURGOS. Lent by SIR CHARLES ROBINSON.

5. THE MEETING OF JOACHIM AND ANNA AT THE GOLDEN GATE OF THE TEMPLE.

In the centre of the composition Joachim and Anna are seen embracing each other ; a flying angel extends his arms above their heads ; on the left a shepherd enters with a lamb on his shoulders, and on the right a maidservant, both in attitudes expressive of reverential surprise at the holy salutation. Panel 33 × 28 in.

This panel is believed to be from the *retablo* of the suppressed Bernardine Convent at Valdeiglesias. (J. C. Robinson, *Memoranda on Fifty Pictures.*)

By DIEGO CORREA. Lent by SIR CHARLES ROBINSON.

6. AN ANGEL.

Full length figure, under life-size, of an angel standing facing ; crown in right hand and sword in left ; pink drapery and green mantle over right shoulder ; deacon's stole over left. Panel 50 × 15½ in.

By JUAN DE JUANES. Lent by M. LÉON SOMZÉE.

7. ST. JOHN THE BAPTIST.

Full length figure, under life-size, of the Saint, standing facing, holding a reed cross in left hand, and with right pointing to the Lamb lying on a rock at his side Panel 50 × 15½ in.

By JUAN DE JUANES. Lent by M. LÉON SOMZÉE.

8. ST. MATTHEW.

Full length figure, under life-size, of the Saint, standing writing at a desk, on which is an open book ; green robe ; he looks back to left towards an angel, who is standing at his side. Panel 50 × 15½ in.

By JUAN DE JUANES. Lent by M. LÉON SOMZÉE.

9. ST. MARK.

Full length figure, under life-size, of the Saint standing towards left and looking to right ; in his right hand a stile and in his left an ink bottle ; on his right knee rests a book ; his right foot rests on the lion ; he wears a green robe and red mantle. Panel 50 × 15½ in.

By JUAN DE JUANES. Lent by M. LÉON SOMZÉE.

10. PORTRAIT OF A SPANISH LADY.

Three-quarter-length figure, life-size, standing to right, wearing black dress richly embroidered with gold brocade, white sleeves, long black hair adorned with large jewels ; in right hand she holds a fan ; her left takes a flower from a dish, which stands on a table. Canvas 43 × 36 in.

By JUAN CARREÑO DE MIRANDA. Lent by SIR CHARLES ROBINSON.

11. CHARLES II., KING OF SPAIN (A.D. 1665–1700).

Full-length life-size figure, about eight years old, standing slightly turned to right, looking at the spectator, wearing black and white dress ; in right hand his hat ; his left extended ; behind him lies a lion to right ; globe to left ; in the background, table on which is a crown placed on a cushion, and red curtains. Canvas 61 × 36 in.

This picture is in its original frame with the royal monogram.

SPANISH SCHOOL. MASTER UNKNOWN Lent by SIR CHARLES ROBINSON.

12. JAEL AND SISERA.

In the centre on the ground lies Sisera in armour, the nail driven through his temple; on the right stands Jael holding the hammer in her right hand, wearing dress with blue bodice and green skirt, white chemisette with sleeves; beside her stands a general in complete armour; behind him are four attendants; on the left stands another figure in armour and plumed hat, his back to the spectator, and contemplating the dead Sisera; his left hand holds banner; through an arcade in the background is seen a building with yoke of oxen and a waggon. Canvas 47 × 51 in.

This picture is believed to have been painted by Velazquez in 1623. The suit of armour in which Sisera is clad was painted from the actual suit made in the antique Roman style for the Emperor Charles V., which is still preserved in the Madrid armoury. The figure in full suit of armour on the right is a posthumous portrait of the great Duke of Alva; that on the left of the Conde Duque Olivarez, prime minister of Philip IV. and the first patron and protector of Velazquez. The composition is supposed to be intended as an allegorical illustration or reference to the assassination of William the Silent of Holland, the chief enemy of Spain in the preceding century. The picture bears a monogramatic or abbreviated signature in the right hand lower corner.

By VELAZQUEZ. Lent by SIR CHARLES ROBINSON.

13. CHRIST WITH ST. PETER AND ST. JOHN.

Half-length, life-size, figure of Christ, full face, in the act of benediction, in lilac dress and red mantle; St. Peter on the left; St. John on the right. Panel 29 × 24 in.

Aregio, a follower of Leonardo da Vinci, in conjunction with Francesco de Napoli, painted the famous altar-piece of the Cathedral of Valencia.

By PABLO DE AREGIO. Lent by SIR CHARLES ROBINSON.

14. PORTRAIT OF DON FRANCISCO DE RIBAS, CORREGIDOR DE MADRID AND KNIGHT OF SANTIAGO.

Half-length, life-size figure, full face, with bushy black hair, black dress; he holds a letter in right hand; the jewel of the order of Santiago pendent from a ribbon on his dress and a large embroidered red cross of the same order on his sleeve. Canvas (oval) 38 × 31 in.

The face only by Velazquez; the picture being said to have been left unfinished at the death of the painter. All the rest is by a later hand, by whom the picture was completed.

By VELAZQUEZ. Lent by SIR CHARLES ROBINSON.

15. PORTRAIT OF DON BALTASAR CARLOS, ELDEST SON OF PHILIP IV. AND ISABEL DE BOURBON (A.D. 1629–1646).

Small full-length figure, standing slightly turned to right, head facing, in armour; bâton in right hand; left on helmet, which rests on table; on the left, lion with

globe; above, eagle flying; red curtain and landscape in the background. Canvas 33 × 19 in.

From the collection of the Marqués de Santa Cruz of the Asturias.

By JUAN BAUTISTA DEL MAZO MARTINEZ. Lent by SIR CHARLES ROBINSON.

16. THE VIRGIN AND CHILD, AND ANGELS.

The Virgin standing in the centre, clad in a crimson robe and dark green mantle, nurses the Infant Christ; on her right stand two angels, one of whom is playing a harp; on the other side, a group of three angels singing with a music book before them. Panel 33 × 24 in.

EARLY SPANISH SCHOOL. Lent by SIR CHARLES ROBINSON.

17. THE VIRGIN AND CHILD, AND TWO ANGELS.

The Virgin standing in the centre, clad in white robe and blue under-dress, nurses the Infant Christ; on her right stands an angel playing a mandolin; on her left another playing a harp. Panel 19 × 14½ in.

Exhibited, Royal Academy, 1880.

The semicircular apse forming the background is that of the old Cathedral of Salamanca. The frame is of gold and silver thread.

SCHOOL OF SALAMANCA. Lent by SIR CHARLES ROBINSON.

18. PORTRAIT OF A PHILOSOPHER.

Bust of an old man, full face, long beard, holding with both hands to left a paper with diagrams, and dated 1644. Canvas (circular) 18 in.

By JUSEPE DE RIBERA, called "IL SPAGNOLETTO." Lent by SIR CHARLES ROBINSON.

19. PORTRAIT OF MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV. (A.D. 1634–1696).

Half-length figure, three-quarters to left, in black dress, scalloped lace collarette, and gold chain; hair in ringlets tied with red ribbon and ornamented with white feather. Canvas 28 × 23 in.

This portrait is supposed to be from the Altamira Gallery. Exhibited, Manchester Exhibition, 1857; Royal Academy, 1875. (*See* Curtis, No. 238; Justi, p. 400.) From the H. Baillie collection.

By VELAZQUEZ. Lent by HERCULES B. BRABAZON, ESQ.

20. A GIRL.

Bust, life-size, of a girl turned and looking slightly to left and raising her veil; neck and left shoulder bare. Canvas $20\frac{1}{2} \times 15\frac{1}{2}$ in. (*See* Curtis, No. 430; Waagen, ii. 199; Head, 185.)

By MURILLO. Lent by CAPT. G. L. HOLFORD, C.I.E.

21. POSTHUMOUS PORTRAIT OF DON MIGUEL MAÑARA.

Bust to left, life-size, long black hair, dark dress. Around is inscribed, D. MIG. MAÑARA VICENTELO DE LECA P. DE LOS POB. Y. FUNDADOR DE LA SA. CHARIDAD DE JESU CHRISTO DONDE SE RETIRO Y MURIO EN GRAN SANTIDAD. Canvas (oval) 19×16 in.

Don Miguel Mañara was the founder of the hospital in Seville, and the friend and patron of the painter.

By MURILLO. Lent by SIR CHARLES ROBINSON.

22. THE VIRGIN AND CHILD, WITH ST. JOHN AND ST. ANTHONY.

Small full-length figures; the Virgin seated facing on a throne and looking down at the Infant Christ Who, seated on her lap, blesses St. Anthony kneeling in adoration and holding a lily; the right hand of the Virgin rests on the shoulder of the infant St. John, who looks facing and holds a scroll in his hands: in the foreground on right a dish with fruit; the base of the throne is inscribed "LUISI VARGASI 1566." Panel $21\frac{1}{2} \times 15\frac{1}{2}$ in.

From the Louis Philippe collection. Exhibited, Manchester, 1857.

By LUIS DE VARGAS. Lent by ARCHIBALD STIRLING, ESQ.

23. VIRGIN AND CHILD.

Small full-length figures; the Virgin in blue dress seated before a colonnade, looks down at the Infant Christ, Who, seated on her knees, places His hands around her neck; through the colonnade is seen a landscape with buildings to right and left. Panel 20×15 in.

By JUAN DE JUANES. Lent by M. STANISLAS BARON.

24. CORONATION OF THE VIRGIN.

Christ seated on the right is placing the crown on the head of the Virgin, who is seated before Him; they are attended by nine saints. Panel $51\frac{1}{2} \times 41$ in.

EARLY SPANISH SCHOOL. Lent by GEORGE DONALDSON, ESQ.

25. UNA CORRIDA DE NOVILLOS; OR, BULL-BAITING SCENE IN THE PRESENCE OF PHILIP III.

View of the arena with scenes of bull fights and groups of spectators; in the foreground a crowd of other spectators, whose attention is directed to a wounded man, who is being carried from the arena; in the distance is seen the Royal party in a pavilion. Signed IUAN CASTILLO. Panel 42 × 77 in.

This scene represents not a regular bull fight but a sport in which the whole populace took part. On these occasions young bulls were let loose into the arena, and any one who liked might descend and join in the contest. The custom still continues.

By JUAN DEL CASTILLO. Lent by J. HORNE, ESQ.

26. ST. ILDEFONSO RECEIVING THE CHASUBLE.

In the interior of the church the Saint kneeling before the altar is invested by the Virgin, who has the Infant Christ on her knees, and two angels with a richly embroidered Chasuble; the Virgin is surrounded by angels who hover around; on the left kneels an Acolyte in prayer. Panel 30 × 22 in.

"St. Ildefonso, Archbishop of Toledo wrote a book in defence of the perpetual virginity of the Holy Virgin. In consequence the Virgin regarded him with special favour. One day as he entered his cathedral he perceived that the high altar was surrounded by a blaze of light, and beheld the Virgin seated on his ivory episcopal throne surrounded by a multitude of angels chanting. He bowed to the ground in adoration of the heavenly vision, and was thus addressed by the Virgin: "Come hither, most faithful servant of God, and receive this robe, which I have brought thee from the treasury of my Son." Then the Virgin threw over him a chasuble of heavenly tissue, which was adjusted on his shoulders by two attendant angels. From that night the ivory chair remained unoccupied and the celestial vestment unworn, till the days of the presumptuous Archbishop Sisiberto, who died miserably in consequence of seating himself in the one and attempting to array himself in the other." Jameson, *Legends of the Monastic Orders.*

SCHOOL OF ALONSO BERRUGUETE.

Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

27. HEAD OF CHRIST.

Head, life-size, with nimbus, looking downwards to left. Canvas 16½ × 13½ in.

By FRANCISCO DE RIBALTA. Lent by ARCHIBALD STIRLING, ESQ.

28. PORTRAIT OF A LADY IN THE CHARACTER OF ST. ELIZABETH OF HUNGARY.

Half-length figure, life-size, to left, in blue and gold embroidered dress; dark hair; crown on her head; in left hand she holds a sceptre, and in extended right a coin; under the right hand are four small figures of poor people; red curtain background. Canvas 45 × 35 in. Exhibited, Royal Academy, 1879.

By FRANCISCO ZURBARAN. Lent by the Rt. Hon. A. H. SMITH-BARRY, ESQ., M.P.

29. HEAD OF THE VIRGIN.

Large, over life-size, head of the Virgin looking downwards to left, long brown hair, white dress. Canvas (arched) 23 × 17 in.

By MURILLO. Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

30. PORTRAIT OF DON LUIS DE HARO, MARQUIS OF CARPIO (A.D. 1599–1662).

Half-length figure, life-size, to left, nearly full face; dark-coloured dress, black cloak, *golilla* or white collar; long flowing hair over his shoulders; sword at his side; landscape background. Painted in an oval. Canvas 31½ × 23½ in.

A nephew of Olivarez, and prime minster of Philip IV. Exhibited, Royal Academy, 1887. (*See* Curtis, No. 460.)

By MURILLO. Lent by CAPT. G. L. HOLFORD, C.I.E.

31. PORTRAIT OF A MONK.

Nearly full-length, life-size, figure of a monk seated to right, looking front, and holding with both hands a letter. Canvas 56½ × 38 in.

By FRANCISCO ZURBARAN. Lent by GEORGE DONALDSON, ESQ.

32. PORTRAIT OF A MAN.

Full length, standing towards right, full face, in black dress with sleeves slashed with white, large falling white lace collar and white cuffs, white stockings, and black shoes with bows; in his right hand he holds his gloves; in his left his hat; a cloak hangs over his left arm; curtain in architectural background; sky seen through an opening to left. Canvas 80½ × 42 in. Exhibited, Royal Academy, 1893.

By MURILLO. Lent by W. G. RAWLINSON, ESQ.

33. PORTRAIT OF A MAN.

Bust, life-size, to right, in grey coat, white falling collar. Canvas 22 × 18 in.

By FRANCISCO ZURBARAN. Lent by VINCENT J. ROBINSON, ESQ., C.I.E.

34. THE TRIUMPH OF RELIGION.

Full-length, life-size, figures of two child angels bearing a crozier and a mitre Canvas 48 × 38 in.

By MURILLO. Lent by SIR CHARLES TURNER, K.C.I.E.

35. THE FLOWER-GIRL.

A young girl seated on a stone bench, dressed in a yellowish bodice and over-sleeves, with yellow-brown petticoat, white sleeves, and under-dress; over her left shoulder

a brown embroidered scarf, on the end of which she holds four roses, and smilingly asks for custom; a white scarf is wound round her head, which is turned to the spectator, with a rose stuck in it; on left a pilaster; on right a landscape with bushes. Canvas 47 × 38 in.

Buchanan, *Memoirs of Painting* I., 255, says that this picture, formerly in M. Randon de Boisset's collection, was sold at the Calonne sale to Desenfans and bequeathed by his heir, Sir F. Bourgeois, to Dulwich College. (*See* Curtis, No. 426. Engraved in Head, p. 182.)

By MURILLO. Lent by the GOVERNORS OF DULWICH COLLEGE.

36. PORTRAIT OF DON ANDRES DE ANDRADE.

Full length, life-size, figure to left, looking at the spectator, in dark doublet with slashed sleeves, knee breeches, white stockings and golilla or narrow white collar; his right hand rests on the head of a dog; in his left his hat; a sword is girt to his side; behind him, a balustrade, and on the left a square column, the pedestal of which is inscribed, DN. ANDRES DE ANDRADE Y COL.; above, his coat of arms. Canvas 78 × 46 in.

This picture was purchased from Don Antonio Bravo by Sir J. M. Brackenbury, British Consul at Cadiz. It passed into the collection of King Louis Philippe and thence into that of Mr. Thomas Baring. Andrade was conductor of the processions in the cathedral of Seville. (*See* Curtis, No. 457.)

By MURILLO. Lent by the EARL OF NORTHBROOK, G.C.I.E.

37. PORTRAIT OF A GIRL

Half-length figure, life-size, slightly turned to the right, in yellow and white dress, white lace tippet; large jewel on her breast; necklet of pearls, and red jewelled rosette in her hair. Canvas 21 × 17 in.

By CARREÑO DE MIRANDA. Lent by the EARL SPENCER, K.G.

38. "SALVATOR MUNDI."

Half-length figure, life-size, of Christ facing, giving the benediction with His right hand; His left rests on globe; red dress, blue mantle. Canvas 29½ × 23½ in.

SCHOOL OF MURILLO. Lent by MARTIN COLNAGHI, ESQ.

39. THE MAGDALEN.

Full-length, life-size figure of the Magdalen in long black robe, seated, resting her head on her hand, her elbow being placed upon a table; contemplating a skull; her left hand is placed on an hour-glass; a lighted candle near her on the table; a torn letter at her feet. Canvas 57 × 45 in.

"A most characteristic specimen and truly Spanish. The Magdalen repents in sackcloth and ashes, and not with the nudities and allurements of Italian treatment, which tempt to a repetition of her sins."—RICHARD FORD.

By FRANCISCO ZURBARAN. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

40. VIRGIN AND CHILD.

Nearly full-length figure of the Virgin seated facing, regards the Infant Child, Who reclines on a white cloth on her lap; His back is supported by her left hand, which holds the drapery; with the right she bares her breast and offers it to the Infant, Who turns His face towards the spectator. Canvas 41 × 31 in.

Exhibited at the Royal Academy, 1873. This picture is supposed to be the one referred to by Murillo in his will; he was painting it for a weaver in discharge of a debt for "nine veras of satin." (*See* Curtis, No. 110.)

By MURILLO. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

41. THE VIRGIN AS "MATER PURISSIMA."

Half-length, life-size figure, facing, looking upwards; her hands crossed on her bosom; white dress and blue mantle. Canvas 27 × 20 in. Engraved in "Legends of the Madonna," by Mrs. Jameson, p. 52. (*See* Curtis, No. 76.)

By MURILLO. Lent by CAPT. G. L. HOLFORD, C.I.E.

42. PORTRAIT OF A LADY.

Half-length, life-size, figure turned to right, holding a lap dog, a key in her left hand; blue dress; brown mantle; long hair tied with red ribbon; a jewel suspended from a ribbon round her neck; pearl necklace. Canvas 29½ × 23½ in.

By JACINTO JERONIMO DE ESPINOSA. Lent by SIR CHARLES TURNER, G.C.I.E.

43. PORTRAIT OF PHILIP IV. (1621–1665).

Three-quarter length figure, life-size, turned to left, red doublet with silver embroidery, white silk sleeves and white falling collar; the left arm on his sword; in left hand his hat; in right his staff. Canvas 50½ × 38 in.

"A genuine work of the master . . .; the harmony of the clear colours is very seldom to be met with in Velazquez's pictures. It is clear and tender like the finest Metzu. A masterpiece in colouring and eminence" (W. Burger, *Velazquez et ses Œuvres*, p. 278, &c.) From the Bouchardon and Tronchin collections. (*See* Curtis, No. 319; Justi, 304.)

By VELAZQUEZ. Lent by the GOVERNORS OF DULWICH COLLEGE.

44. CHILD AND SERVING MAN. Portrait study from life.

The child, a young girl about three years old, is seated before a table, on which is a silver plate containing grapes; she holds some of the fruit in her right hand, whilst her left, sketched in only, is grasped by a man, who bends over her; the head only of the latter figure is completely finished; the draperies and accessories are only sketched in. Canvas 29 × 23 in.

This is a masterly study from the life, doubtless the portrait of the infant child of some noble Spanish personage (perhaps one of the painter's own children); and in the

exuberance of his artistic power, Velazquez chose to depict also the serving-man, occupied in amusing and keeping the child quiet during the operation. (J. C. Robinson, *Memoranda on Fifty Pictures.*) From the Earl of Clare's collection.

By VELAZQUEZ. Lent by GEORGE SALTING, ESQ.

45. PORTRAIT OF DON GASPAR DE GUZMAN, CONDE DUQUE DE OLIVAREZ (A.D. 1587–1643).

Bust, three-quarters, to left, wearing a *golilla* or stiff linen collar, and black dress, over which is a cloak partly concealing the green cross of Alcantara on his breast. Canvas 26½ × 22½ in.

"Purchased from the celebrated Madrid Gallery of General Meade."—RICHARD FORD. Exhibited, Royal Academy, 1870, 1895.

Olivarez was the favourite and prime minister of Philip IV., and exercised almost unbounded authority. His severe measures towards the Catalans and Portuguese, however, made him very unpopular, and Philip IV. was compelled to dismiss him from his service; he died soon afterwards. (*See* Curtis, No. 177.)

By VELAZQUEZ. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

46. THE IMMACULATE CONCEPTION.

Full length, life-size figure of the Virgin, standing on clouds in white dress, blue mantle and amber veil, her head surrounded by a glory; she looks down to her right, her hands joined in prayer; beneath are ten cherubs holding a long palm, a lily, roses and a mirror; six heads each side above; a halo of bright light surrounds the figure of the Virgin. Canvas 75 × 57 in.

Formerly in the Convent of Carmelitas Descalzos at Madrid; it passed into the Lebrun collection. (*See* Curtis, No. 32.)

By MURILLO. Lent by the EARL OF NORTHBROOK, G.C.I.E.

47. PORTRAIT OF THE PAINTER.

Bust, life-size, to right, looking at the spectator; long black hair and moustache; black coat and *golilla* or stiff white collar; in front hangs a gold chain with locket attached. Canvas 22 × 18 in.

Carducho's pictures are to be seen in all the cities of Castile, in Salamanca, Toledo, Segovia, and Valladolid. Died in 1638.

From the Louis Philippe collection. Exhibited, Manchester, 1857. Engraved in Stirling's *Annals.*

By VINCENZO CARDUCHO. Lent by ARCHIBALD STIRLING, ESQ.

48. DON BALTASAR CARLOS, ELDEST SON OF PHILIP IV. (A.D. 1629–1646) AND HIS DWARF.

A child with fair hair and dark eyes in black velvet petticoats embroidered with gold, a scarf crossing his breast, a sword in one hand and a staff in the other, is chasing a

dwarf, who runs away with a silver bauble and an apple; a black velvet hat with a white feather lies on a red velvet cushion to right. Canvas 55 × 32½ in. (*See* Curtis, No. 149; Justi, p. 321; Waagen iii. 332.)

By VELAZQUEZ. Lent by the EARL OF CARLISLE.

49. PORTRAIT OF A MAN.

Head, life-size, nearly full face, white collar, black dress. Canvas 17½ × 14 in.

By MURILLO. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

50. CHRIST BEARING THE CROSS.

Full-length, life-size figure, in long dark robe, advancing towards the spectator, looking down and bearing the Cross; buildings and figures in the background; in the foreground on left, a scroll inscribed "FRANCISC. RIBALTA FECIT ANNO 1612." Canvas 58 × 44 in.

"This solemn specimen of the great Spanish imitator of Sebastiano del Piombo was painted by him in 1612 for the Convent of St. Catarina at Zaragossa (see *Cav. Bermudez Diccionario*, iv. 174). It was stolen from the Convent by the French. I bought it at Valencia in September, 1831, out of the celebrated gallery of Pesanera. There is a replica of it at Magdalen College, Oxford."—RICHARD FORD. Exhibited, Royal Academy, 1873.

By FRANCISCO RIBALTA. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

51. TWO FRANCISCAN MONKS.

Full-length, life-size figures. A monk is seated on the ground, apparently ill, resting his back against a tree; his companion, standing on the left, places both hands on the sick man's head, and looks up as if imploring a blessing; buildings on the left. Canvas 63 × 42 in.

"Sometimes called *The Good Samaritan.* It was painted for the small cloister of the Franciscan Convent at Seville. This picture, which was too stiff to be rolled up, was in Marshal Soult's hurried flight after Salamanca left behind in the Alcazar. It afterwards fell into the possession of Mr. Julian B. Williams, the Vice-Consul of Andalusia, of whom it was purchased in 1831."—RICHARD FORD. (*See* Curtis, No. 400; Ford, *Handbook*, i. 190; Head, p. 186; Stirling, ii. 836; Waagen, ii. 223.)

By MURILLO. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

52. PORTRAIT OF THE PAINTER.

Half-length, life-size figure, to right, looking at the spectator; black coat and *golilla*; right hand on his breast; on a table before him book and skull. Canvas 32 × 22 in.

Born 1601 at Granada, studied sculpture under Juan Martinez Montanez and painting under Pacheco and Juan del Castillo; was employed by Olivarez; as a painter he

combined clear and brilliant colouring with decision in drawing and great power of imagination; died at Granada, in which city all the churches are enriched by his pictures.

By ALONSO CANO. Lent by ARCHIBALD STIRLING, ESQ.

53. THE VIRGIN AND CHILD WITH ST. JOHN.

Full-length, life-size figures. The Virgin, seated on a bench, holds with both hands the Child Who, seated on her lap, points to her with His left hand; St. John stands at her feet, with a bird in his right hand and a reed cross in his left; the Child is wrapped in a white cloth with green and red border and fringe like the Moorish stuffs worn by peasants; in the background, architecture. Canvas 64 × 44 in.

An altar-piece purchased in 1838 from the convent of *Madre de Dios*, Seville, where Murillo's daughter Francisca took the veil. Exhibited, Manchester in 1857. (*See* Curtis, No. 155; Waagen, iv. 449; Stirling, iii. 1423.)

By MURILLO. Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

54. PORTRAIT OF POPE INNOCENT X. (A.D. 1645–1655.)

Half-length, life-size, figure, turned slightly to the right and looking at the spectator; red cap and cape and white collar. Canvas 31 × 27 in. (*See* Justi, p. 359; Curtis, No. 187.)

This is probably a repetition of the picture in the Hermitage. Exhibited, Royal Academy, 1887. Engraved in the Lebrun Gallery.

By VELAZQUEZ. Lent by the DUKE OF WELLINGTON.

55. PORTRAIT OF MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV. (A.D. 1634–1696).

Nearly full-length figure, life-size, to left, in black hooped dress and basque; double row of pearls crossing from shoulder to shoulder; hair in concentric rolls and decorated with feathers; handkerchief in left hand; right resting on chair; a clock on a table to right; crimson curtain to left. Canvas 57 × 44 in.

Exhibited, British Institution, 1852; Royal Academy, 1873, 1890. (*See* Curtis, 241; Head, p. ix.)

By VELAZQUEZ. Lent by the RIGHT HON. SIR CLARE FORD, G.C B.

56. PORTRAIT OF DON JOHN OF AUSTRIA (A.D. 1629–1679).

Half-length figure, life-size, towards left, looking at the spectator, black dress and *golilla*; in right hand a letter; wearing on his breast the Cross of the Order of St. John. Canvas 32 × 22in.

Natural son of Philip IV., Governor of Sicily and the Netherlands; he was Grand Prior of the Knights of St. John in Castile.

By JUAN CARREÑO DE MIRANDA. Lent by ARCHIBALD STIRLING, ESQ.

57. PORTRAIT OF DON BALTASAR CARLOS, ELDEST SON OF PHILIP IV. AND ISABEL DE BOURBON (A.D. 1629–1646).

A boy about ten years of age standing three-quarters to left, with a bâton in his right hand; his left arm on his sword; his head is bare; he wears armour enriched with gold, a falling lace collar, a red scarf, red embroidered breeches, and gauntlets of mail; at his right a red velvet chair; at his left a table covered with red velvet; curtain behind. Canvas 82 × 41 in.

This picture is a replica of the one at the Hague. It is said to have been presented by Philip IV. to Charles I. of England. (*See* Curtis, No. 140.)

By VELAZQUEZ. Lent by HER MAJESTY THE QUEEN. (Buckingham Palace.)

58. A PARTRIDGE.

A partridge on the wing, to left. Canvas 19 × 12½ in.

"This picture is by Herrera el Viejo, the first master of Velazquez; bought by me at Seville in 1831."—RICHARD FORD.

By FRANCISCO HERRERA EL VIEJO.

Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

59. DON BALTASAR CARLOS, ELDEST SON OF PHILIP IV. AND ISABEL DE BOURBON (A.D. 1629–1646).

Don Baltasar Carlos, as a boy, wearing a costume enriched with silver and gold, a crimson scarf and a plumed black hat, is mounted on a prancing pony, in a court of the palace, and attended by several officers, among whom is Olivarez receiving a lance from an attendant; the King and Queen Isabel are seen at a balcony of the building, probably the Royal mews, which serves for a background. Canvas 57 × 39 in.

Palomino iii. 332, refers to this picture as being in the possession of the Marquis de Liche, nephew of Olivarez. Judging from the age of the Prince, about twelve years old, it was painted about 1641, only two years before the fall of Olivarez. (*See* Curtis, No. 134; Justi, p. 324.) Exhibited, Royal Academy, 1870, 1890.

By VELAZQUEZ. Lent by the DUKE OF WESTMINSTER, K.G.

60. PORTRAIT OF POMPEO LEONI, SCULPTOR (DIED 1660).

Three-quarter length, life-size, figure turned to left, looking front, in black dress and small white ruff, sculpturing a bust of Philip II., which is placed on a table. Canvas 36 × 34 in. From the Louis Philippe collection. (*See* Justi, p. 53; Stirling, p. 340.) Exhibited, Manchester, 1857.

By DOMENICO THEOTOCOPULO, called "IL GRECO."

Lent by ARCHIBALD STIRLING, ESQ

61. THE HOLY FAMILY AND ST. CATHERINE.

Full-length figures, larger than life. The Virgin seated, looking towards the front, dressed in red, a blue mantle covering her feet, holds the Infant Christ on her knees, Who extends His right hand to St. Catherine, who kneeling to right is kissing it; behind the Virgin stands St. Joseph; and behind St. Catherine, St. Anne, holding in her left hand a basket of peaches and in her right a flower; in the foreground to right is a basket with orange and white clothes. Inscribed on the chair JUSEPE DI RIBERA ESPANOL ACCADEMICO *Ro.* F. 1643. Canvas 79½ × 60½ in. (*See* Justi, p. 343.)

This picture is one of the artist's most important works. It came from Genoa with the Lebrun collection.

By JUSEPE DE RIBERA called "IL SPAGNOLETTO."

Lent by the EARL OF NORTHBROOK, G.C.I.E.

62. THE INFANT CHRIST ASLEEP.

The Child lies on His right side on a couch extended across the canvas, naked, except for a cloth across His loins: beneath His head is a pillow; His right arm is extended forward; His left on His side; a red curtain is looped above His head. Canvas 20 × 37 in.

From the collections of Sir Lawrence Dundas and W. Ellis Agar. It was brought from Spain in 1760. (*See* Curtis, No. 161.)

By MURILLO. Lent by the DUKE OF WESTMINSTER, K.G.

63. PORTRAIT OF ISABEL DE BOURBON, FIRST WIFE OF PHILIP IV. (A.D. 1602–1644).

Bust three-quarters to left, life-size, wearing black embroidered dress and ruff, ribbons in her hair, a rope of pearls crossing her breast and shoulders. Canvas 25 × 19 in. Exhibited, Royal Academy, 1873. (*See* Curtis, No. 234; Justi, p. 275.)

"Painted by Velazquez in 1623, about the period when Charles I. of England was in Madrid seeking the hand of her daughter the Infanta Maria. Purchased from the collection of General Meade at Madrid."—RICHARD FORD.

By VELAZQUEZ. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

64. PORTRAIT OF DON BALTASAR CARLOS, ELDEST SON OF PHILIP IV. AND ISABEL DE BOURBON (A.D. 1629–1646).

A boy, about seven years old, wearing black plumed hat, black dress embroidered with gold, falling lace collar, long black hose, shoes and gauntlets, standing in a piazza three quarters to left, holding with right hand a gun by its muzzle; a large dog lies on the left, and two greyhounds on the right; his left hand is on his

sword, which hangs by an embroidered baldric; crimson curtain above; landscape and sky in the background. Canvas 62½ × 42½ in.

Exhibited, British Institution, 1818; Royal Academy, 1873. (*See* Curtis, No. 138; Justi, p. 325.)

By VELAZQUEZ. Lent by the DUKE OF ABERCORN, K.G., C.B.

65. CHRIST BEARING THE CROSS.

Half-length, life-size figure. Christ, with long fair hair, bends forwards to the left the face turned to the front; the cross rests upon His shoulder and is supported by both hands; the crown of thorns is on His head. Canvas 27 × 32 in.

"This picture has been ascribed to Morales. Waagen at first supposed it to be of his later period; but afterwards it has been with more probability ascribed both by him and by Passavant to an unknown Spanish artist of the seventeenth century" (Catalogue of *Pictures belonging to the Earl of Northbrook.*)

By LUIS DE MORALES. Lent by the EARL OF NORTHBROOK, G.C.I.E.

66. PORTRAIT OF A YOUNG LADY.

Half-length figure, life-size, to left, looking at the spectator, white and red dress with bands of jewels, jewelled head-dress. Canvas 26 × 20 in.

SPANISH SCHOOL. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

67. PORTRAIT OF DON NICOLAS OMAZURINO (?).

Half-length figure, life-size, to right, in black habit with white puffed sleeves edged with black lace, and *golilla* or white collar, holding a skull against his breast with both hands. Oval within a square. Canvas 33 × 30 in.

Murillo was a warm friend of Omazurino, and painted his portrait and tha tof his wife, Isabel Malcampo, in 1672. (*See* Curtis, No. 471.)

By MURILLO. Lent by CAPT. G. L. HOLFORD, C.I.E.

68. PORTRAIT OF DON FRANCISCO DE QUEVEDO Y VILLEGAS (A.D. 1580–1645).

Bust, life-size, to left, looking at the spectator, with abundant greyish frizzled hair, black dress, white *golilla*, and large double eye-glass on his nose. Canvas 24 × 22 in. Exhibited, Royal Academy, 1887.

Poet and novelist, was secretary to Anne, wife of Philip II.; he so injured his sight by constant reading that he was unable to distinguish any object without the aid of glasses. This picture formerly belonged to Don Francisco Bruna at Seville. It is doubtless the portrait spoken of by Palomino (iii. 333) in which the poet is described as with glasses, which he was accustomed to wear. (*See* Curtis, No. 191; Justi, 278.)

By VELAZQUEZ. Lent by the DUKE OF WELLINGTON.

69. ST. SEBASTIAN.

Small, almost nude, three-quarter-length figure of the Saint, standing facing the spectator, one arm tied above his head, the other behind him ; dark background. Panel 18 × 13 in.

Exhibited, Royal Academy, 1888.

By VELAZQUEZ. Lent by W. HOLMAN HUNT, ESQ.

70. SANTA VERONICA.

Three-quarter length, life-size, figure facing, looking down at the Sudarium which she holds with both hands ; red dress, blue mantle. Canvas 39½ × 31 in. From the Ellis Agar collection.

By CLAUDIO COELLO. Lent by the DUKE OF WESTMINSTER, K.G.

71. PORTRAIT OF A YOUNG MAN.

Bust, to right, life-size, looking front over his shoulder, wearing fur cape, cap adorned with crimson ribbons, and orange-coloured coat. Panel 22 × 17 in.

This picture has been incorrectly called a portrait of Velazquez. (*See* Curtis, No. 208.

By VELAZQUEZ. Lent by the DUKE OF WESTMINSTER, K.G.

72. VIRGIN AND CHILD.

Full-length figures; the Virgin, seated on a stone bench, three-quarters to right, regards tenderly the Child, Who is seated on her lap, looking to front ; He seizes with both hands the neck of His mother's dress ; her left hand supports His back, her right falls at her side. Canvas 64 × 43 in.

Formerly an altarpiece of the chapel in the palace of the Marqués Santiago at Madrid ; brought to England in 1809 by Mr. Buchanan, and afterwards belonged to Lord Berwick and subsequently to Lord Overstone. Exhibited, Manchester, 1857 ; Royal Academy, 1871. (*See* Curtis, No. 95 ; Waagen, iii., p. 525 ; Stirling, p. 1422.)

By MURILLO. Lent by LORD WANTAGE, V.C., K.C.B.

73. TWO BOYS.

Life-size figures ; two boys seated at a table, the one on the right in a buff jacket drinks from a bowl, the other observes him ; the table is laden with dishes and a jar surmounted by an orange. Canvas 25 × 40 in. (*See* Curtis, No. 85 ; Justi, p. 72.)

By VELAZQUEZ. Lent by the DUKE OF WELLINGTON.

74. PORTRAIT OF PHILIP IV. (A.D. 1621–1665.)

Full-length, life-size figure, standing three-quarters to right, in black dress and wearing the Order of the Golden Fleece ; his cloak is thrown back over his shoulders ; his

left hand which rests on his sword holds his hat; in his right hand is a paper inscribed SEÑOR; both hands are gloved; behind him is a table covered with a red cloth; the background is red drapery; on the right through an open door is seen an inner chamber at the end of which is a pyx on a table. Canvas 82 × 49 in.

From the Louis Philippe collection. (*See* Curtis, No. 114.)

By VELAZQUEZ. Lent by EDWARD HUTH, ESQ.

75. TWO PEASANT BOYS.

Full length, life-size figures; a ragged boy standing on the left with a jar in his right hand, and part of a loaf in his left; he munches a mouthful of bread and looks down at his companion, who, with his legs and shoulder bare, sits on the ground amusing himself with two balls and an iron spike, which he thrusts into the ground; a dog stands between them; a wall on the right. Canvas 63½ × 39½ in.

This picture was probably in the Desenfans collection. It is the companion picture to another in the Dulwich Gallery representing three Peasant Boys. An early record of one of the two groups is probably the following reference in Evelyn's Journal on the sale of Lord Melford's effects at Whitehall, April 21, 1693—"Lord Godolphin bought the picture of the boys by Morillio, the Spaniard, for eighty guineas. Deare enough." (*See* Curtis, No. 435.)

By MURILLO. Lent by the GOVERNORS OF DULWICH COLLEGE.

76. PORTRAIT OF A LADY.

Half-length, life-size, figure of a young woman with long black hair, wearing a loose white garment and red mantle, looking front over her left shoulder. Canvas 28 × 23 in.

From the Lucien Bonaparte and Sanderson collections. (*See* Curtis, No. 481.)

BY MURILLO. Lent by ARCHIBALD STIRLING, ESQ.

77. THE MARRIAGE OF ST. CATHERINE.

Life-size figures; the Virgin seated towards right and looking at the Infant Christ, Who naked lies on her lap; He holds a ring in His right hand, which He is about to give to St. Catherine, who stands behind Him, holding palm, and resting her left arm on her wheel; in her right she grasps the hilt of a sword; in background, base of a column. Canvas 46 × 40 in.

By ALONZO CANO. Lent by the REV. W. H. WAYNE.

78. PHILIP IV. ON HORSEBACK.

The King mounted on a bay horse, with white legs, gallops to right; he wears armour of steel inlaid with gold, a *golilla* or narrow linen collar, a plumed hat with pointed brim, and a crimson scarf which floats behind; he carries a bâton; broken landscape in background. Canvas 23 × 17 in.

From the Rogers collection; in the catalogue of which it is said to be the finished sketch of the great picture under which it used to hang in the palace of Buen Retiro. (*See* Curtis, No. 98.)

By VELAZQUEZ. Lent by the EARL OF NORTHBROOK, G.C.I.E.

79. PORTRAIT OF MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV. A.D. (1634–1696).

Bust, life-size, to left, in white and black dress, gold chain over her shoulders; hair in ringlets and adorned with red bows and red and white feathers. Canvas 26½ × 21 in. From the Lyne Stephens collection.

By VELAZQUEZ. Lent by J. H. MACFADDEN, ESQ.

80. THE OLD GARDENER.

Three-quarter-length figure, life-size, of an old man, standing to left, holding a basket of fruit in his right hand; another small basket with fruit attached to his sleeve; his left hand rests on stick. Canvas 40 × 33 in.

By MURILLO. Lent by LORD HERRIES.

81. PORTRAIT OF THE ARTIST'S DAUGHTER.

Half-length, life-size, figure slightly turned to left, looking at the spectator, wearing ermine-trimmed mantle, and white hood; her right grasps her mantle. Canvas 24½ × 20 in.

From the Louis Philippe collection. Exhibited, Manchester, 1857; Leeds, 1868. Engraved in Stirling.

By DOMENICO THEOTOCOPULO, called "IL GRECO."

Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

82. A MAGDALEN.

Full-length figure in red drapery, kneeling to right, looking upwards before a crucifix with a book in front of her, which she holds with her right hand; her left on her breast; red garment; at the foot of the crucifix are a skull and a scourge. Canvas 73 × 51 in.

This picture was taken in the baggage of Joseph Napoleon after the battle of Vittoria; it was cut out of its frame. Exhibited, Royal Academy, 1886.

By FRANCISCO ZURBARAN. Lent by HENRY WILLETT, ESQ.

83. A MONK IN PRAYER.

Small full-length figure kneeling to right in prayer; white dress; on right a vision of light. Canvas 24 × 15½ in.

By FRANCISCO ZURBARAN. Lent by SIR CHARLES TURNER, K.C.I.E.

84. THE MARRIAGE OF THE BLESSED VIRGIN AND ST. JOSEPH.

Small full-length figures; in the centre stand St. Joseph and the Virgin; the high priest is offering her hand to St. Joseph and blessing them with his right; two women stand behind the Virgin and two men behind St. Joseph; above hovers the Holy Dove; red curtains to right and left. Canvas 17 × 23 in.

By MURILLO. Lent by the REV. W. H. WAYNE.

85. PIETA.

Small full-length figures; the Virgin, seated at the foot of the Cross, holds the dead Christ on her lap; on the left St. John, who also partly supports the dead Christ; landscape background with city. Panel 19 × 14½ in.

By JUAN DE JUANES.

Lent by the GOVERNORS OF KING'S COLLEGE HOSPITAL.

NORTH GALLERY.

SECOND ROOM.

86. THE VEIL OF VERONICA.

On a napkin is depicted the face of Christ, crowned with thorns, turned slightly to left, the eyes downcast, the beard short, and the hair falling below the chin. Canvas (oval) 19¾ × 15 in.

Formerly in the collection of Mr. Richard Ford. Exhibited, Manchester, 1857. (*See* Curtis, No. 204.)

By MURILLO. Lent by LORD WANTAGE, V.C., K.C.B.

87. HEAD OF CHRIST.

Head, life-size, looking downwards to left. Canvas 16 × 11½ in. From the Collection of Richard Ford. Exhibited, Royal Academy, 1880.

By LUIS DE MORALES. Lent by LT.-COL. RALPH VIVIAN.

88. PORTRAIT OF DON DIEGO, SON OF PHILIP II. (A.D. 1575–1582).

Full-length, life-size figure of a child, about three years old, in long white and gold brocaded dress and white lace ruff, standing to left; in right hand is a spear and in left a hobby-horse; a coral heart, a medallion of the Virgin and Child, and a crucifix are suspended to two gold chains which pass round his neck: on the left is a doorway opening on a balcony; the lintel is inscribed ALFONSUS SANCIUS F. 1577. Canvas 43½ × 35 in.

By ALONSO SANCHEZ COELLO. Lent by the EARL OF NORTHBROOK, G.C.I.E.

89. PORTRAIT OF ISABELLA CLARA EUGENIA, GOVERNESS OF THE NETHERLANDS (A.D. 1566–1633).

Full-length, life-size, figure standing turned to left; white dress embroidered in gold and covered with pearls, white lace ruff decorated with pearls and lace cuffs; pearl head-dress with aigrette; her right hand rests on a chair; red curtain background. Canvas 76 × 33½ in. (*See* No. 120.)

By ALONSO SANCHEZ COELLO. Lent by CHARLES BUTLER, ESQ.

90. A FLUTE PLAYER.

Half-length, life-size figure, of a man in white dress, and black cloak thrown over his shoulder, playing a flute. Canvas 27 × 20 in.
Exhibited, Royal Academy, 1881. (*See* Curtis, No. 81m.)

By VELAZQUEZ. Lent by MISS CLARA MONTALBA.

91. VIEW OF PILAS IN ANDALUSIA, THE BIRTH-PLACE OF MURILLO.

Rocky and mountainous scene with torrent and deep ravine; in the foreground a lady riding a mule up a mountainous path, followed by a driver and preceded by a boy; on the right a woman standing near a hut and feeding fowls. Canvas 75 × 49 in. (*See* Curtis, No. 408 m.)

From the Novar collection.

By MURILLO. Lent by SIR WILLIAM FARRER.

92. THE VIRGIN OF THE IMMACULATE CONCEPTION.

Three-quarter-length, life-size figure, looking upwards, hands joined; circle of stars around her head; white dress and blue mantle. Canvas 35 × 27 in. (*See* Curtis, No. 77; Waagen, ii. 199.)

By MURILLO. Lent by CAPT. G. L. HOLFORD, C.I.E.

93. PORTRAIT OF ISABEL DE BOURBON, FIRST WIFE OF PHILIP IV. (A.D. 1602–1644).

Full-length, life-size, figure standing three-quarters to left, wearing black hooped dress enriched with border of leaves of gold, white ruff, and white feather in her hair; her left hand holds a Chinese fan; her right rests on back of chair. Canvas 79 × 44 in.

From the Louis Philippe collection. (*See* Curtis, No. 232.)

By VELAZQUEZ. Lent by EDWARD HUTH, ESQ.

94. PORTRAIT OF A MAN.

Half-length figure, life-size, turned to the left, wearing armour with sash over right shoulder, white lace collar; long black hair. Canvas 30 × 24½ in.

By VELAZQUEZ. Lent by MISS LUCY AND MISS LOUISA COHEN.

95. PORTRAIT OF A YOUNG MAN.

Bust, life-size, turned to left, looking at the spectator; long black hair, black coat. Canvas 23½ × 19 in. Exhibited, Royal Academy, 1873.

"Portrait of a Spaniard, bought by me at Seville in 1832, which was always considered to be that of Francisco Zurbaran."—RICHARD FORD.

By FRANCISCO ZURBARAN. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

96. THE VIRGIN OF THE IMMACULATE CONCEPTION.

Small full-length figure standing on the crescent moon, looking upwards to left, in a glory of cherubim; three child angels at her feet, holding flowers and palm branch. Copper 10½ × 7 in.

By MURILLO. Lent by LT.-COL. RALPH VIVIAN.

97. ST. RAPHAEL.

Small full-length figure of the angel walking towards left; fish in right hand, pilgrim's staff in left; yellow and red drapery. Canvas 12 × 9½ in.

From General Meade's collection.

By MURILLO. Lent by SIR WILLIAM EDEN, BART.

98. PORTRAIT OF JUAN DE PAREJA (A.D. 1606–1670).

Bust of a mulatto to right and looking at the spectator, with broad white collar falling over a grey doublet. Canvas 29 × 24½ in.

De Pareja was a "Moorish slave who was in the service of Velazquez and became a great painter." (*See* Curtis, 181; Stirling, ii. 710; Waagen, iii., p. 325.)

By VELAZQUEZ. Lent by the EARL OF CARLISLE.

99. THE INFANT SAVIOUR AND ST. ANTONY OF PADUA.

The Saint, kneeling before a table on which is a book, beholds the Infant Saviour, who, seated on a cloud, appears to him holding a globe surmounted by a cross. Canvas 24 × 18 in.

This picture has been erroneously called "The Infant Saviour appearing to St. Francis." From the Rogers collection. Exhibited, Manchester, 1857. (*See* Curtis, No. 252.)

By MURILLO. Lent by the BARONESS BURDETT-COUTTS.

100. PORTRAIT OF THE PAINTER (A.D. 1526–1579).

Bust, life-size, slightly turned to right, head facing, black coat, white collar and red scarf. Canvas 18½ × 12½.

Born at Logrono, studied in Italy and at Venice under Titian, was much employed by Philip II. on the decoration of the Escurial; died at Toledo in 1579. "Of very peculiar and genuine Spanish character." (Waagen, iv. p. 450; Stirling, p. 310.) From the Soult collection. Exhibited, Manchester, 1857.

By JUAN FERNANDEZ NAVARRETE called "EL MUDO."

Lent by ARCHIBALD STIRLING, ESQ.

101. CHRIST BEARING THE CROSS.

Half-length figure, life-size, of Christ facing, looking upwards, bearing the cross over His left shoulder; crown of thorns on His head; red robe, green mantle. Canvas 41 × 29 in.

By DOMENICO THEOTOCOPULO, called "IL GRECO."

Lent by ARCHIBALD STIRLING, ESQ.

102. PORTRAIT OF POPE INNOCENT X. (B. 1574; ELECTED POPE 1644; D. 1655).

Three-quarter length figure, life-size, seated to right, looking at the spectator, wearing a white linen robe, with white sleeves trimmed with lace, a rolling linen collar, red velvet cap and cape; his chair is crimson and has square posts, which are enriched with gold and surmounted by vase-shaped ornaments; his arms rest on the arms of the chair; in his left hand is a paper inscribed ALLA SANT^TA^ N^RO^ SIG^RE^ INNOCENTIO X^o^ PER; in background, red curtain. Canvas 38 × 53 in.

A replica of the picture in the Doria Palace, Rome. "The principal work of Velazquez at Rome in 1649, was the portrait of His Holiness Innocent X. by whom he was greatly distinguished. Recognising the virtue and merit of the artist, the Holy Father rewarded him with a gold medal bearing his own likeness in relief attached to a chain. Velazquez took a copy of the portrait to Spain. It is related that when the work was finished and placed in a chamber of the palace, a chamberlain entered the room, and seeing, as he thought, the Pope himself, he retired hastily and cautioned his companions in the ante-chamber to speak low, for His Holiness was within" (Palomino, iii. 337). Sir Joshua Reynolds pronounced it the finest picture in Rome. (*See* Curtis, No. 183.)

By VELAZQUEZ. Lent by CHARLES BUTLER, ESQ.

103. PORTRAIT OF THE PAINTER.

Half-length figure of the artist, about sixty years of age, with bushy hair, his body turned partly to his left, the face nearly front, wearing a black doublet, over which falls a linen collar edged with lace; it is painted in an oval frame on which his right hand rests; the frame stands on a pedestal, on which are brushes, a palette, a roll of paper, &c. The base is inscribed BART^US^ MURILLO SEIPSUM DEPINGENS PRO FILIORUM VOTIS AC PRECIBUS EXPLENDIS. Canvas 47 × 42 in.

From the Dundas and Ashburnham collections. It may be one of the pictures brought from Spain by John Blackwood. Exhibited, Manchester, 1857; Leeds, 1868; South Kensington, 1876–79. (*See* Curtis, No. 462.)

Bartolomé Esteban Murillo, born at Seville, 1618: died there 1682; scholar of Juan del Castillo and afterwards of Velazquez; worked chiefly at Seville, where he founded the Academy in that city in 1669.

By MURILLO. Lent by the EARL SPENCER, K.G

104. GRACE AND TRUTH UPHOLDING THE CHURCH.

Two child angels floating in the air, supporting a model of a church on a large open book. Canvas 48½ × 38½ in. Exhibited, Royal Academy, 1885.

By MURILLO. Lent by MRS. STEPHENSON CLARKE.

105. PORTRAIT OF PHILIP IV. (A.D. 1621–1665).

Half-length figure, life-size, to right; in close-fitting black silk habit, *golilla* or wide projecting linen collar, and the chain of the order of the Golden Fleece; his long waving hair falls on his collar; the ends of his long moustache are turned up. Canvas 31 × 24 in. (*See* Curtis, No. 124.)

By VELAZQUEZ. Lent by CAPT. G. L. HOLFORD, C.I.E.

106. PORTRAIT OF MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV. (A.D. 1634–1696).

Three-quarter length figure to left, similar to No. 55, except that the hair is arranged in ringlets with red bows, and she wears a gold chain over her shoulders; the curtain to left is red. Canvas 58 × 47 in. From the Clifden collection.

By VELAZQUEZ. Lent by W. CUTHBERT QUILTER, ESQ., M.P.

107. PORTRAIT OF MAN.

Half-length, life-size figure, to left, looking at the spectator, in black dress and *golilla* or white linen collar; moustache and whiskers. Canvas 29½ × 25 in. (*See* Curtis, No. 209; Justi, p. 300.)

By VELAZQUEZ. Lent by the DUKE OF WELLINGTON.

108. PORTRAIT OF MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV. (A.D. 1634–1696).

Bust, three-quarters to left, white fur tippet with chains of jewels; hair in rolls and adorned with butterflies. Canvas 21½ × 17½ in.

By VELAZQUEZ. Lent by the EARL OF CARLISLE.

109. PORTRAIT OF THE PAINTER (A.D. 1569–1625).

Bust, life-size, turned to the left, looking at the spectator; black coat and *golilla* or white collar. Canvas 18½ × 12½ in.

Born at Seville between 1558 and 1560, studied at Venice, where he was a scholar of Titian; returned to his native place where he chiefly worked; died at Olivares in 1625.

"To rich and harmonious colouring, which he had acquired in the Venetian School, De las Roelas added correct drawing and perfect acquaintance with the anatomy of the human figure."

From the Louis Philippe collection. Exhibited, Manchester, 1857; Leeds, 1868.

By JUAN DE LAS ROELAS. Lent by ARCHIBALD STIRLING, ESQ.

110. THE INFANT JESUS AND ST. JOSEPH.

St. Joseph, in brown drapery, seated, embraces the Infant Saviour, Who stands by his side. Canvas 12 × 9½ in.

From the Hope and Rogers collections. Exhibited, Manchester, 1857. (*See* Curtis, No. 351.)

By MURILLO. Lent by the BARONESS BURDETT-COUTTS.

111. THE PRODIGAL SON TENDING SWINE.

Small full-length figure of the Prodigal kneeling to right; before him swine; behind him on left a building. Canvas 10 × 13½ in. Sketch for No. 128. From the Louis Philippe collection.

By MURILLO. Lent by SIR WILLIAM FARRER.

112. PORTRAIT OF DONNA MARIA PADILLA.

Bust, life-size, towards right, looking at the spectator; black cloak, and black lace on her head. Canvas 25 × 16 in. Exhibited, Royal Academy, 1876.

By JUAN FERNANDEZ NAVARRETE, called "EL MUDO."

Lent by the MARQUESS OF LANSDOWNE, K.G.

113. VIRGIN AND CHILD.

Half-length figure, life-size, of the Virgin turned to the left, looking towards the spectator, clad in a blue robe, holding the Child with both hands; He rests His head against her shoulder, and places His right hand on her breast; He also is looking at the spectator. Canvas 28 × 24½ in. Inscribed "Jusepe di Ribera, Espanol Academia Rom. F 1640."

By JUSEPE DE RIBERA, called "LO SPAGNOLETTO."

Lent by GEORGE DONALDSON, ESQ.

114. ST. STEPHEN.

Full-length figure, standing to right, holding in his hand a palm and a book, on which are two stones; gold dalmatic. Canvas 16½ × 11½ in. Exhibited, Royal Academy, 1879.

By FRANCISCO ZURBARAN. Lent by the RIGHT HON. A. H. SMITH-BARRY, ESQ., M.P.

115. PORTRAIT OF PHILIP II. (A.D. 1556–1598).

Three-quarter length, life-size, figure to right, looking front, in armour inlaid with gold, lace *golilla* and chain of the Order of the Golden Fleece; head bare; he holds bâton in right hand; his left rests on the hilt of his sword. Canvas 43 × 36 in. Engraved in Stirling's *Don John of Austria.*

By ALONSO SANCHEZ COELLO. Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

116. THE MAGDALEN.

Full-length, life-size, figure kneeling to right, looking upwards, her hands raised in prayer; a crimson robe falls from her left shoulder and covers the lower part of her body; on the ground before her are a skull and the ointment vase. Canvas 65½ × 48 in. From the Royal collection at Madrid. (*See* Curtis, 373 *a.*)

By MURILLO. Lent by SIR JOHN G. T. SINCLAIR, BART.

117. PORTRAIT OF A CHORISTER.

Half-length, life-size, figure of a chorister standing to left, white surplice, holding open music book with both hands. Canvas 32 × 27½ in.

By VELAZQUEZ. Lent by GEORGE DONALDSON, ESQ.

118. PORTRAIT OF MARGARET OF AUSTRIA, WIFE OF PHILIP III. (A.D. 1584–1611).

Full length, life-size figure, standing to left, richly brocaded brown dress, with white embroidered under-sleeves, white lace ruff, jewelled headdress, large chain of pearls, and jewels on her shoulder; her right hand rests on chair; her left holds handkerchief; red curtain background. Canvas 79 × 45 in. Exhibited, Leeds, 1868.

By JUAN PANTOJA DE LA CRUZ. Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

119. VIRGIN AND CHILD, KNOWN AS "LA VIRGEN DE LA MANZANA."

Full-length figures; the Virgin, in red and green dress, holds the Child seated on her knee; He has an apple in one hand, and with the other clasps one of her fingers. Canvas 60 × 39 in.

Purchased in 1834 from W. Julian Williams. (*See* also No. 123. Curtis, No 97; Head, p. 186.)

By MURILLO. Lent by SIR WILLIAM EDEN, BART.

120. PORTRAIT OF ISABELLA CLARA EUGENIA, GOVERNESS OF THE NETHERLANDS (A.D. 1566–1633).

Full-length, life-size, figure turned to right, looking at the spectator, in long white dress patterned with red and black flowers, and lace ruff; coronet of pearls on her head; in right hand she holds gloves, and in extended left a book, which rests on a table. Canvas 80 × 48 in.

Daughter of Philip II. and Isabel de Valois; Governess of the Netherlands, 1598; married the Archduke Albert, son of Maximilian II., Emperor, in 1599.

By JUAN PANTOJA DE LA CRUZ. Lent by the DUKE OF WESTMINSTER, K.G.

121. "LAS LANZAS"; OR, THE SURRENDER OF BREDA (JUNE 5, 1625).

In the centre of the picture is seen the vanquished Prince Justin of Nassau, giving up the keys of the city of Breda to the victorious Marquis of Spinola. The rest of the foreground is composed of officers of the respective armies; the victors are holding their lances upright—hence the title of "LAS LANZAS"; in the background are seen lines of troops, a camp, and fortifications. Canvas 120 × 143 in.

The original picture was painted about 1647 for the palace of Buen Retiro. The artist took unusual pains with this work out of respect to the memory of Spinola, who was his friend and travelling companion in Italy. It is one of the finest historical pictures in the world. The figure in a grey dress and white hat to the right of the spectator is a portrait of Velazquez himself. (*See* Curtis, No. 36.)

Afte VELAZQUEZ. Lent by MARTIN COLNAGHI, ESQ.

122. PORTRAIT OF GIOVANNI JACOPO THEODORO TRIVULZI (A.D. 1597–1657).

Full-length, life-size, figure standing towards left; black coat, red cloak and hat, high buff boots, and collar of the Golden Fleece; with right hand he rests bâton against his thigh; his left on his hip; to right at his feet cuirass and helmet, and behind a column with red curtain; on the left, a tall cross and through a window is seen a cavalry skirmish. Canvas 84 × 46½ in. From the Aguado collection.

Created a Prince of the Empire in 1622 and a Cardinal in 1626 and subsequently a Grandee of Spain; appointed Viceroy of Sicily 1647, and Governor of Milan 1656.

By VELAZQUEZ. Lent by FORSTER M. ALLEYNE, ESQ.

123. VIRGIN AND CHILD, KNOWN AS "LA VIRGEN DEL ROSARIO."

Full-length figures; the Virgin, seated in red and blue dress, holds the Child in her lap; both hold the rosary. Canvas 66 × 42 in.

This picture was, it is believed, in the Carmelite Convent at Seville at the time that Antonio Ponz made the journey, which is described in his "Viaje de España," *circ.* 1780.

Cean Bermudez saw the same picture in the same place, *circ.* 1800. It was bought by the late Sir William Eden from W. Julian Williams in 1834. (*See* Curtis, No 87 ; Head p. 186.)

By MURILLO. Lent by SIR WILLIAM EDEN, BART.

124. THE PRODIGAL SON RECEIVING HIS PORTION.

The aged father, seated at the end of a table, with his left hand resting on some papers, looks anxiously at his son, who stands opposite, grasping a bag of gold ; on the left behind the father stand the brother and sister of the Prodigal ; the brother is said to be a portrait of Murillo himself. Canvas 41 × 53 in.

This and four other pictures (see Nos. 125–128) of the same series from the Dudley Gallery belonged to the Marqués de Narros, Château de Campo Zarana, and afterwards to Don José de Madrazo. Purchased at the Salamanca Sale, 1867. Exhibited, Royal Academy, 1871. (*See* Curtis, No. 183.)

By MURILLO. Lent by the EARL OF DUDLEY.

125. THE PRODIGAL SON LEAVING HOME.

Wearing a red mantle and mounted on a chestnut horse with a plumed hat in his hand, the Prodigal salutes his father, mother, brother and sister, who stand in the door of their house ; the mother dries her weeping eyes with a handkerchief ; on the left in the middle distance are loaded mules driven along a road. Canvas 41 × 53 in. (*See* No. 124. Curtis, No. 185.)

By MURILLO. Lent by the EARL OF DUDLEY.

126. THE PRODIGAL SON FEASTING.

Seated behind a table wearing a red doublet and a plumed hat, the Prodigal receives a cup of wine offered him by a page on a salver ; his left hand is on the shoulder of a courtesan seated beside him ; on the right, at a corner of the table, another courtesan is seated, behind whom is a servant with a plate ; in the foreground, on the left, is a musician playing a guitar ; a dog thrusts his head from beneath the tablecloth ; in the background a red curtain fastened to columns ; on the right is seen a landscape and the entrance to a park. Canvas 41 × 53 in. (*See* No. 124. Curtis, No. 187.)

By MURILLO. Lent by the EARL OF DUDLEY.

127. THE PRODIGAL SON BEGGING.

A man with a drawn sword, two young women, one of whom wields a broom and the other a stick, and an old woman with a staff pursue the flying Prodigal ; a dog leaps up before him barking ; a house on the left ; landscape and sky on the right. Canvas 41 × 53 in. (*See* No. 124. Curtis, No. 189.)

By MURILLO. Lent by the EARL OF DUDLEY.

128. THE PRODIGAL SON FEEDING SWINE.

The Prodigal kneels naked in the midst of a herd of black swine and penitently lifts his weeping eyes to heaven; behind him is a ruined hut; a river on the left and small trees on the right; sterile mountains in the background. Canvas 41 × 54 in. (*See* No. 124. Curtis No. 190.)

By MURILLO. Lent by the Earl OF DUDLEY.

129. THE PRODIGAL SON'S RETURN.

Half naked the Prodigal falls on his knees in the arms of his father, who is followed by the mother, brother and sister, who come forth from their house to receive him. Canvas 41 × 53 in. (*See* No. 124.)

This picture was presented in 1856 by Queen Isabel to Pope Pius IX. who placed it in the Vatican. It was acquired by Lord Dudley in 1872, who had already the others belonging to the series. Exhibited at the Royal Acadamy in 1871. (*See* Curtis, No. 192.)

By MURILLO. Lent by the EARL OF DUDLEY.

130. CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE.

Christ surrounded by a crowd of men and women; conspicuous in the foreground is a woman with a basket of doves, and an old man holding a basket; at his feet rabbits and oysters; on the right a woman and child entering the temple with offerings; another child lying on the steps. Signed below on the left, ΔΟΜΗΝΙΚΟΣ ΘΕΟΤΟΚΟΠΛΟΣ ΚΡΗ. Canvas 25 × 32½ in.

By DOMENICO THEOTOCOPULO called "IL GRECO."

Lent by SIR FRANCIS COOK, BART.

131. THE LOCKSMITH.

Three-quarter length, over life-size figure, turned to right, and looking over his shoulder at the spectator; he is turning a key in a lock, which he holds in his left hand; brown felt hat and doublet; on his back a knapsack. Canvas 51½ × 38½ in.

Formerly ascribed to Caravaggio.

By JUSEPE DE RIBERA, called "IL SPAGNOLETTO."

Lent by the GOVERNORS OF DULWICH COLLEGE.

132. A PEASANT BOY FEEDING FOWLS.

In the centre stands a boy pouring water from a pitcher into a large vessel, around which are turkeys, geese, ducks, and other birds and animals; on the left stands a dog; on the right is a chair. Canvas 56½ × 77 in.

By VELAZQUEZ. Lent by R. W. WAITHMAN, ESQ.

133. A MONK.

Three-quarter-length, life-size, figure to right of a youthful monk in white habit, his hands clasped; to right a skull on a pedestal. Canvas 39½ × 27 in.

By FRANCISCO ZURBARAN. Lent by SIR FRANCIS COOK, BART.

134. THE WATER-CARRIER, "EL AGUADOR DE SEVILLA."

Three-quarter-length figures, life-size; a man in tattered brown doublet, turned to the left with his left hand on a large earthen jar, hands a glass of water to a boy, who stands beside a table, on which is a smaller jar; another boy drinks from a pot. Canvas 40 × 30 in.

This is the earliest picture of Velazquez of which we have any authentic record. It was painted about 1620 at Seville before the artist went to Madrid. In the inventory of Buen Retiro in 1700 it is called *El Corno, Aquador de Sevilla.* In 1780 it was in the Alcazar, Quarto del Rey. King Joseph Bonaparte took it with him in his flight from Madrid, but it was captured in his carriage with a quantity of plate and jewels at the rout of Vittoria and was afterwards presented by Ferdinand VII. to the Duke of Wellington. (*See* Curtis, No. 86; Justi, p. 70.) Exhibited, Royal Academy, 1886.

By VELAZQUEZ. Lent by the DUKE OF WELLINGTON.

135. TWO PEASANTS: A KITCHEN SCENE.

Half-length figure, life-size, of a woman seated making an omelette in an earthen pan; on the left is a boy with a melon under his arm and offering her a wine-flask; in front are a jar, mortar and pestle, and other utensils; a basket hangs on the wall. Canvas 39 × 46 in.

Painted about 1620. Exhibited at the Royal Academy, 1873. (*See* Curtis, No. 84; Justi, p. 72.) This and the preceding picture of the early period of Velazquez are known in Spain as "Bodegones."

By VELAZQUEZ. Lent by SIR FRANCIS COOK, BART.

136. MILKING TIME.

A woman in red and blue dress milking a cow, which is drinking from a bucket, held by a man naked to the waist and with a wreath on his head; around are goats, a dog, and sheep; and in the right corner a boy seated; above are parrots on a rock. Canvas 36 × 48 in.

By PEDRO ORRENTE. Lent by MARTIN COLNAGHI, ESQ.

137. CHRIST IN GLORY.

Small full-length radiate figure of Christ, facing, His hands folded, wearing dark robe; on each side kneels an angel in adoration; and above, cherubim. Copper 8 × 8 in.

By FRANCISCO ZURBARAN. Lent by ARCHIBALD STIRLING, ESQ.

138. VIRGIN AND CHILD.

Small half-length figure of the Virgin holding the Infant Christ in her arms; He places His arms around her neck. Copper $6\frac{1}{2} \times 5\frac{1}{2}$ in.

By LUIS DE MORALES. Lent by CHARLES BUTLER, ESQ.

139. ECCE HOMO.

Half-length figure; Christ, crowned with thorns stands front looking downwards; the lower part of His body is enveloped in red drapery, which covers His breast and the upper part of His left arm; His wrists are bound before His left side; His right hand holding a long reed touches His left shoulder; His left holding the drapery is seen above the elbow. Canvas 25 × 21 in. (*See* Curtis, No. 201.)] Exhibited, Royal Academy, 1871.

By MURILLO. Lent by SIR FRANCIS COOK, BART.

140. PORTRAIT OF THE PAINTER.

Bust, life-size, to right, looking at the spectator; long black hair and moustache; black coat and *golilla* or stiff white collar; in front hangs a gold chain with the badge of Santiago. Canvas 22 × 18 in.

Don Diego Velazquez de Silva, b. at Seville 1599, d. 1660; scholar of Francisco Herrera el Viejo, afterwards of Francisco Pacheco; was introduced to Philip IV. by Olivarez and appointed court painter; visited Italy on several occasions, and was made a knight of Santiago in 1658.

Acquired by Lord Cowley when ambassador in Madrid. An injured copy of this picture, in which the Santiago Cross is omitted, is in the public museum at Valencia. It has been etched by Fortuny.

By VELAZQUEZ. Lent by SIR FRANCIS COOK, BART.

141. ST. BONAVENTURE WRITING THE MEMOIRS OF ST. FRANCIS AFTER HIS DEATH.

Full-length, life-size figure of the Seraphic Doctor seated and turned slightly to the right, in grey robe and doctor's cap; his right elbow rests on a table on which are a crucifix and writing materials; in his right hand he holds a pen and on his left an open book; from the table depends a scroll with long inscription; his face has a corpse-like appearance. Canvas 74 × 44 in.

This is one of the earliest works of Murillo. It was formerly in the south-west corner of the large cloister of the Convent of San Francisco in Seville, and from there passed into the collections of Louis Philippe and Lord Dalling and Bulwer. (*See* Curtis, No. 263.) According to the legend, the Saint was permitted to return to the world for three days that he might finish the memoirs of St. Francis, on which he was engaged at the time of his death.

By MURILLO. Lent by SIR FRANCIS COOK, BART.

142. THE ASSUMPTION OF THE VIRGIN.

In the upper part the Virgin is ascending to heaven in a glory of cherubs; below are the Apostles; one of the figures to the right is said to be a portrait of the painter, grouped around the empty tomb in which are lilies. Canvas 188 × 73 in.

By ALONSO CANO. Lent by SIR FRANCIS COOK, BART.

143. PORTRAIT OF CHARLES II., KING OF SPAIN (A.D. 1665–1700).

Full-length, life-size, figure standing to right, of a boy, about ten years of age in black dress and white *golilla;* he wears an Order hanging at his breast, and holds a letter in his right hand; with his left he lays his hat on a marble table which is supported by a lion with its paw on a globe; behind him are a crimson curtain and a double looking-glass, in which he is seen reflected. Canvas 75 × 51 in.

The apartment in which the king stands is said to be the *Sala de los Espejos* in the old Palace at Madrid.

By JUAN CARREÑO DE MIRANDA. Lent by SIR FRANCIS COOK, BART.

144. PORTRAIT OF MARIANA OF AUSTRIA, SECOND WIFE OF PHILIP IV. (A.D. 1634–1696).

Bust, life-size, three-quarters to left, wearing dark green dress with large puffed sleeves, gauze collarette trimmed with narrow ribbon and having large rosette in front; her hair, which falls low on both shoulders, is adorned with a rosette of brown ribbons. Canvas 26 × 22 in.

One of the earliest portraits of the Queen, probably painted immediately after her marriage. Her hair is worn long, *i.e.*, before she adopted the Spanish coiffure of the time. (*See* Curtis, No. 243.)

By VELAZQUEZ. Lent by SIR FRANCIS COOK, BART.

145. THE VIRGIN.

Half-length, life-size, figure of the Virgin to left, in red dress and blue mantle and brown veil; she presses her hand to her bosom, in the attitude of listening to the angel Gabriel. Canvas 28 × 23 in. (*See* Curtis, No. 74.)

From the collections of Joseph Bonaparte and Wynn Ellis.

By MURILLO. Lent by SIR FRANCIS COOK, BART.

146. PORTRAIT OF A BOY.

Bust, life-size, to left, face in profile, long hair, white collar, brown coat. Canvas $14\frac{1}{2} \times 10\frac{1}{2}$ in.

By JUAN DE PAREJA. Lent by the GOVERNORS OF DULWICH COLLEGE.

147. ECCE HOMO.

Small three-quarter-length figure of Christ towards right, looking upwards, red mantle over His left arm and shoulders; crown of thorns on His head. Copper 8 × 7 in.

By LUIS DE MORALES. Lent by SIR WILLIAM FARRER.

148. CHRIST AFTER THE FLAGELLATION.

The Saviour, naked, but for a cloth about his loins, kneels as if to take up His garments, which lie in the foreground on the right; two angels with outspread wings, one in white, the other in reddish drapery are confronting Him; on the left is a column with rope, rods, &c. Canvas 58 × 41 in. (*See* Curtis, No. 212; Justi, p. 244.)

Formerly towards the end of the last century in the collection got together by the picture dealer Noel Desenfans for Stanislaus Poniatowski, the last King of Poland. The Polish revolution having prevented the acceptance of the collection by making the pictures remain in Desenfans's hands, some of them were sold by him, but the major part were retained by him till his death, when they were bequeathed to his friend Sir Francis Bourgeois, R.A., who left them to Dulwich College, where they now constitute the Dulwich Gallery. This picture is described under No. 47 in the "Descriptive Catalogue" of the Desenfans Collection, 1802.

BY MURILLO. Lent by SIR FRANCIS COOK, BART.

149. VIEW OF THE ALAMEDA AT SEVILLE.

Scene is a garden with long avenue of trees in the centre and with the House of the Inquisition at the end; in the foreground on the left are the so-called columns of Hercules; in front are various scenes of a duel with swords, two men fighting, a man looking with dismay at his two restive mules; on the right are horsemen, and up the avenue are various groups of people, carriages, &c.; houses to right and left. Canvas 64 × 42 in.

From the Louis Philippe collection.

By VELAZQUEZ. Lent by SIR WILLIAM FARRER.

150 BACCHUS, CALLED "LOS BORRACHOS" OR "LOS BEBEDORES."

Full-length, life-size figures. The half-naked Bacchus crowned with vine-leaves, sits enthroned on a cask, and smiles as he places a leafy crown on the head of a young soldier, who kneels before him; on the left is a peasant seated, and another, naked and crowned, reclines on a bank with a cup in his hand; on the right five jovial peasants, one of them laughing, observe with interest the comical ceremony; landscape background. Canvas 65 × 89 in.

This is a copy of the famous picture at the Museo del Prado. Stirling assigns the work to the year 1624, founding his opinion on the signature to the sketch owned by Lord Heytesbury. But the authenticity of that signature may be questioned, since it was not customary for Velazquez to sign even his finished works. Moreover it is known that the picture was not paid for till five years later. The whole scene is irresistibly comical, and the success of the artist in seizing a laugh and fixing it on the canvas without converting it into a grimace is an unparalleled triumph of skill. (*See* Curtis, No. 27; Justi, p. 129.)

After VELAZQUEZ. Lent by MARTIN COLNAGHI, ESQ.

151. A SPANISH BEGGAR.

Three-quarter-length, life-size, figure of a man in ragged dress standing front, leaning on a crutch, holding in his right hand a wine-flask resting on a globe, on which is

painted a landscape with peasants dancing before a *bodega*; on the frame is inscribed "*Viva el vino, leche des lo viejos.*" Canvas 56 × 48 in.

This picture, probably painted in 1624, was brought from Spain by the French General, Caulaincourt, and was purchased of him by an English officer at Genoa in 1818. (*See* Curtis, No. 81.)

By VELAZQUEZ. Lent by SIR FRANCIS COOK, BART.

152. THE HOLY FAMILY.

Three-quarter length, life-size figures; the Virgin seated front, in red dress and blue mantle, is nursing the Infant Child, whom she holds on her lap; on the right stands St. Joseph, who bends forward and looks at the Child. Canvas 41 × 33½ in.

This picture is painted in the artist's latest style. (*See* also No. 159). (Transferred to the Balcony.)

By DOMENICO THEOTOCOPULO, called "IL GRECO." Lent by M. R. DE MADRAZO.

153. ST. JOHN AND THE LAMB.

The child is seated on the ground looking front, his right hand touches the neck of the lamb by his side; his left hand, holding a cross and a scroll, rests on the back of the lamb. Canvas 38 × 28 in.

Purchased about 1810 from Andrew Wilson, who brought it from Genoa. Exhibited, Royal Academy, 1891. (*See* Curtis, No. 328.)

By MURILLO. Lent by the DUKE OF WESTMINSTER, K.G.

154. LANDSCAPE.

A landscape with figures on horseback and on foot moving along a road towards a castle on the top of a hill on the right. Inscribed in the left corner, MORILLO *f.* HISPAN. Canvas 24 × 21 in. From the W. Graham Collection.

Exhibited, Royal Academy, 1877. (*See* Curtis, No. 408.)

By MURILLO. Lent by ANDREW K. HICHENS, ESQ.

155. ST. GEORGE.

Small full-length figure of the Saint, with nimbus, standing towards right, in armour, wearing red mantle with jewelled clasp; he is holding in his right hand his lance, which has a pennon with a red cross on it; his left hand rests on his shield, which also has a red cross; the dead dragon is lying coiled round his feet; dark background. Panel 31 × 15½ in. Exhibited, Royal Academy, 1893.

SPANISH SCHOOL. Lent by CAPT. G. L. HOLFORD, C.I.E.

156. THE HEALING OF ST. BONAVENTURE.

Life-size figures; the child Saint, who is held by a monk, is healed from sickness by St. Francis, who places his left hand on the child's breast; before them kneel the

rejoicing parents of the saint their hands raised in astonishment; behind and on the left stand monks and others; on the right, trees and shrubs. Canvas 91 × 84 in.

When a child of four years old the Saint was seized with a serious illness, but by the intercession of St. Francis of Assisi he was restored to health; and received in consequence the name of *Bona Ventura.*

This picture and Nos. 157, 158, together with a fourth which was in Paris, are mentioned by Head, p. 114, as being formerly in the Church of St. Bonaventure at Seville.

By FRANCISCO HERRERA EL VIEJO. Lent by the EARL OF CLARENDON.

157. ST. BONAVENTURE RECEIVED INTO THE ORDER OF ST. FRANCIS.

Life-size figures; St. Bonaventure in black habit to left, kneels in an attitude of devotion before St. Francis and other Franciscan monks all seated; on the ground, roses and girdle. Canvas 93 × 84 in.

This picture is a companion to Nos. 156, 158; it evidently represents the Saint being received into the Order of which he subsequently, in 1256, became General. On this last occasion he was thunderstruck at the news, and prostrating himself on the ground he with many tears implored the divine light and direction.

By FRANCISCO HERRERA EL VIEJO. Lent by the EARL OF CLARENDON.

158. ST. BONAVENTURE RECEIVING THE HOLY COMMUNION FROM AN ANGEL.

Life-size figures; the Saint, kneeling to left in attitude of devotion before an altar, receives the consecrated Host from an angel; a priest standing at the altar is breaking the Host; on the right and between the angel and the Saint is seen the congregation. Canvas 93½ × 85 in.

The Saint being of a humble disposition and regarding himself as the most ungrateful and basest of sinners, this humility sometimes withheld him from the Holy Table. But God was pleased by a miracle to overcome his fears and recompense him. "Several days had passed," say the acts of his canonization, "nor durst he yet presume to present himself at the heavenly banquet. But whilst he was hearing mass and meditating on the Passion of Christ to crown his humility and love, God put into his hands by the ministry of an angel part of the consecrated Host taken from the hand of a priest." By this precious favour his soul was drowned in a torrent of pure delights. Butler's *Lives of the Saints.* (*See* also Nos. 156, 157.)

By FRANCISCO HERRERA EL VIEJO. Lent by the EARL OF CLARENDON.

159. ST. MARTIN.

St. Martin in armour and ruff, on horseback, riding towards the right, is dividing with his sword his cloak with a naked beggar, who stands beside him; on the right a marble obelisk surmounted by a globe; mountainous landscape and trees in the background. Canvas 55 × 33½ in.

By DOMENICO THEOTOCOPULO, called "IL GRECO."
Lent by JOHN SARGENT, ESQ., A.R.A.

160. ST. THOMAS OF VILLANUEVA.

The Saint wearing a mitre and accompanied by an attendant who holds a crozier, stands in an archway giving alms to a kneeling beggar, who is surrounded by other beggars: one is seated on the ground; on the right stands a woman holding an infant, with a boy at her side; above is the Virgin, seated on clouds, with the Infant Saviour in her arms and two children clinging to her lap; a church is seen through an opening on the left. Canvas 51 × 29 in.

Painted about 1678, for the Chapel of St. Thomas of Villanueva in the Convent of St. Augustine, outside the Carmona Gate at Seville. From the collection of King Louis Philippe. (*See* Curtis, No. 398.)

By MURILLO. Lent by the EARL OF NORTHBROOK, G.C.I.E.

161. ST. FRANCIS IN ECSTASY.

Full-length, life-size figure of the Saint kneeling to left in a landscape looking upwards, the rays of glory falling on him; his hands are extended, and show the stigmata; a boy angel on the right is pointing to him. Canvas 55 × 42½.

By ALONSO CANO. Lent by M. STANISLAS BARON.

161.* THE VEGETABLE SELLERS.

Three-quarter-length life-size figures; a youth, wearing fur coat and large black hat, holds a basket of vegetables with both hands, and looks towards an old woman who stands on his left, her right hand resting on his shoulder, her left on stick; on the youth's right is an old man, who has taken some of the vegetables out of the basket, and near is a child who holds up her pinafore to receive them. Canvas 41 × 55 in.

From the Demidoff collection.

BY VELAZQUEZ. Lent by M. LÉON SOMZÉE.

SOUTH GALLERY.

THIRD ROOM.

PICTURES BY ARTISTS OF THE LATER AND PRESENT SPANISH SCHOOL.

Owing to the late arrival of these Pictures they are described at pp. 99—104.

BALCONY.

162. PORTRAIT OF ANTONIO PALOMINO DE CASTRO Y VELASCO (1653–1726).

Small half-length figure seated to left, looking at the spectator, holding brushes and palette; on his right on an easel is an unfinished picture of Time and Truth; before him on a table books, instruments, inkstand and sandbox; red curtain and bookcase behind him. Below a long inscription in Latin referring to the subject and giving the date of his death as "the day before the Ides of August 1726" and his age "ÆTATIS SUÆ LXXII" and signed "*Joannes Bautista a Simo pingebat Anno* 1726." Canvas 31 × 24 in.

Born in 1653, died 1726, painter to Charles II. and Philip V. He was associated with Simo in 1697 on frescoes for the Church of S. Juan del Mercado at Valencia, and was the author of an important work on painting in Spain. This picture was purchased in 1849 at Valencia. (*See* Stirling, p. 1120.) Exhibited, Manchester, 1857.

By JUAN BAUTISTA A SIMO. Lent by ARCHIBALD STIRLING, ESQ.

163. PORTRAIT OF CHARLES II., KING OF SPAIN (A.D. 1665–1700).

Bust, life-size, facing, long light hair falling over his shoulders; black dress, white collar; around his neck the collar of the Golden Fleece with badge; sword at his side. Canvas (oval) 28 × 11 in.

SPANISH SCHOOL. Lent by MARTIN COLNAGHI, ESQ.

164. PORTRAIT OF A ROYAL BABY.

A baby dressed in a richly embroidered robe lies to left supported by two red cushions; brown curtain background. Canvas 29½ × 39 in.

By ALONSO SANCHEZ COELLO.

Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

165. PORTRAIT OF ISABELLA CLARA EUGENIA, GOVERNESS OF THE NETHERLANDS (A.D. 1566–1633).

Nearly full-length, life-size to left, looking front; large circular white lace ruff, dark dress richly embroidered and jewelled and with yellow under-sleeves; double string of pearls festooned over her stomacher; head-dress with large jewel; handkerchief in left hand; right placed on back of a chair; red background. Canvas 65½ × 49 in. (*See also* No. 120.)

By ALONSO SANCHEZ COELLO. Lent by CAPT. G. L. HOLFORD, C.I.E.

166. PORTRAIT OF A LADY.

Three-quarter length, life-size, figure standing to right; black dress, large black collar trimmed with yellow; pearl necklace and earrings; in right hand lace handkerchief; her left rests on table. Canvas 50 × 38 in.

By VELAZQUEZ. Lent by MISS GRIMSHAW and the HON. MRS. PRESTON.

167. PORTRAIT OF DON GASPAR DE GUZMAN, CONDE DUQUE DE OLIVAREZ (1587–1643).

Full-length, life-size, figure standing three-quarters to left; wearing richly embroidered black dress, over which is a short cloak bearing the green cross of Alcantara, a projecting linen collar, short breeches, long hose, low shoes, and a broad gold chain across his breast; his right hand holding a wand, the badge of his office as Master of the Horse, rests on a table covered with red cloth; his left hand is on his sword. Canvas 81 × 43 in. (*See* No. 45.) From the Louis Philippe Collection. (*See* Curtis, No. 170.)

By VELAZQUEZ. Lent by EDWARD HUTH, ESQ.

168. PORTRAIT OF A BOY.

Full-length, life-size figure, standing facing, white embroidered jacket slashed with red, and red laces round the waist, white ruff and cuffs, red breeches and white shoes with red bows; his right hand rests on a table with red cloth; his left holds dog by a cord; red curtain background. Canvas 56 × 44 in.

By ALONSO SANCHEZ COELLO. Lent by FORSTER M. ALLEYNE, ESQ.

169. PORTRAIT OF A GENTLEMAN AND HIS SON.

Full length, life-size figures facing; the gentleman in black coat, white ruff and cuffs, and gold chain round his neck, holds his hat in his left hand and places his right on his son's head, who has a paper inscribed *A Sir Albosir* in his right hand and his hat in his left; he is clad in a dark velvet suit with white embroidered sleeves, and ornamented with gold braid; lace collar and cuffs, red stockings, white shoes; a gold chain passes over his right shoulder. Canvas 78 × 43 in.

By ALONSO SANCHEZ COELLO.

Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

170. ÆSOP.

Three-quarter length, life-size figure, turned to right and looking at the spectator, both hands resting on his staff; to left in front books, one inscribed HISOPO. Canvas 42 × 30½ in.

By JUSEPE DE RIBERA, called "IL SPAGNOLETTO."

Lent by the RIGHT REV. ABBOT SNOW, O.S.B.

171. PORTRAIT OF ISABEL DE BOURBON, FIRST WIFE OF PHILIP IV. (A.D. 1602–1644).

Full-length, life-size, figure standing to left, looking at the spectator, in black hooped dress slashed with blue and richly brocaded, lace tippet and frill round her neck; in left hand a closed Chinese fan; her right rests on back of chair; crimson curtain background. Canvas 48 × 38 in.

SPANISH SCHOOL. Lent by the DUKE OF WESTMINSTER, K.G.

172. ST. JEROME.

Half-length figure, life-size, of the Saint looking front and seated to right at a table and writing in a book; red dress. Canvas 29½ × 23 in.

By JUSEPE DE RIBERA, called "IL SPAGNOLETTO."

Lent by J. P. LANE, ESQ.

173. PHILIP II. ADORING THE SACRED CYPHER IN HEAVEN. A sketch.

The king is seen kneeling with bishops and others, gazing in adoration of the sacred cypher I.H.S. in Heaven; above, the glory; behind the king is Hell, in the form of a dragon's mouth, crowded with human beings. Signed ΔΟΜΗΝΙΚΟϹ ΘΕΟΤΟΚΟΠΥΛΟϹ ΚΡΗϹ ΕΠΟΙΕ. Canvas 32 × 14 in.

By DOMENICO THEOTOCOPULO, called "IL GRECO."

Lent by ARCHIBALD STIRLING, ESQ.

174. VEIL OF VERONICA.

On a napkin suspended at each corner and in the centre is depicted the face of Christ crowned with thorns turned to left, the eyes downcast, the beard short. Canvas 28 × 23 in.

By FRANCISCO ZURBARAN. Lent by ARCHIBALD STIRLING, ESQ.

175. PIETA.

Small half-length figure of the Virgin supporting the dead Christ, whose head rests against her shoulder; behind is seen a portion of the cross. Panel 16 × 12½ in.

From the Standish collection. *See* Athenæum, June 4, 1853. "Particularly warm in colouring" (*Waagen*, iv. p. 449).

By LUIS DE MORALES. Lent by ARCHIBALD STIRLING, ESQ.

176. BENJAMIN.

Full-length, life-size figure of Benjamin standing in a landscape, turned to right, looking at the spectator over his right shoulder; striped blue coat with red sleeves, short red hose slashed with blue; the sleeve and hose are tied with yellow bows; black stockings and sandals on his feet; brown cloak over his shoulders; long purple cap hanging to his shoulders; in his right hand, which rests on his hip, he holds a chain attached to a wolf, the head only of which is shown; under his left arm a staff; in the distance buildings and trees. Canvas 77 × 40 in.

By FRANCISCO ZURBARAN. Lent by the EARL OF ANCASTER.

177. PORTRAIT OF ISABEL DE VALOIS, THIRD WIFE OF PHILIP II. (A.D. 1545–1568).

Full-length, life-size figure to left, looking front; purple dress, lace cuffs, and large lace ruff; wreath of roses on her head; chains of pearls and jewels around her neck; in right hand fan; her left rests on a chair. Canvas 78 × 35½ in.

By ALONSO SANCHEZ COELLO. Lent by ARCHIBALD STIRLING, ESQ.

178. PORTRAIT OF A LADY.

Full length, life-size figure standing to left, looking front; black dress, white lace collar and cuffs; her hair in rolls and elaborately dressed with flowers; jewels on her breast and at her side, which are attached to a long chain of pearls passing over her shoulders; jewelled bracelets; handkerchief in left hand; right resting on chair. Canvas 78 × 43 in.

By ALONSO SANCHEZ COELLO.
Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

179. ST. MICHAEL. A REREDOS. Panel 40 × 55 in.

EARLY SPANISH SCHOOL, *circ.* 1300. Lent by M. STANISLAS BARON.

DRAWINGS, ENGRAVINGS, ETC.

180. THE CRUCIFIXION. Black and red chalk.

"This drawing belonged originally to the Condé del Aquila of Seville. After his murder his portfolio of drawings passed into the possession of Don Julian B. Williams."—RICHARD FORD.

By MURILLO. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

181. ST. ANNE TEACHING THE VIRGIN TO READ. Sketch in black and red chalk for the original picture in the Prado at Madrid.

By MURILLO. Lent by HERBERT COOK, ESQ.

182. ST. JOHN THE BAPTIST. Pen and ink sketch.

By MURILLO. Lent by ARCHIBALD STIRLING, ESQ.

183. ST. JEROME. Etching.

By JUSEPE DE RIBERA. Lent by M. RAYMONDE DE MADRAZO.

184. EL PATIO DE LOS LEONES. In the Alhambra.

By HARRIET FORD. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

185. PORTRAIT OF RICHARD FORD, author of the *Handbook of Spain.* Age 37. Three chalks.

By JOHN F. LEWIS. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

186. FAÇADE AND LIENZO in the Patio de la Mezquita in the Alhambra, taken from the passage leading to the kitchen in the Alcaides Quarter, 1831. Sepia.

By HARRIET FORD. Lent by the RIGHT HON. SIR CLARE FORD, G.C.B.

187. UNA FABRICA DE TAPICES. Etching, 1870.

By BARTOLOMÉ MAURA, after VELAZQUEZ

Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

188. "LAS LANZAS"; OR THE SURRENDER OF BREDA. Etching, 1876. (*See* No. 121).

By BARTOLOMÉ MAURA, after VELAZQUEZ.

Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

189. PORTRAIT OF PHILIP IV. ON HORSEBACK. Etching.

By BARTOLOMÉ MAURA, after VELAZQUEZ.

Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

190. ST ELIZABETH OF HUNGARY HEALING THE SICK. Engraving. Paris, 1876.

By D. MARTINEZ, after MURILLO.

Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

191. THE MAIDS OF HONOUR. "LAS MENINAS."

Representing Velazquez painting the united portraits of Philip IV. and Mariana of Austria. Engraving.

By P. AUDOUIN, after VELAZQUEZ.

Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

192. PORTRAIT OF ISABEL PARRENO, WIFE OF THE MARQUIS DE LLANO. Engraving.

By M. S. CARMONA, after MENGS.

Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

193. A BULL-FIGHT. Lithograph.

By FRANCISCO GOYA.

Lent by PHILIP NORMAN, ESQ.

194. A BULL-FIGHT. Lithograph.

By FRANCISCO GOYA.

Lent by PHILIP NORMAN, ESQ.

195. A BULL-FIGHT. Lithograph.

By FRANCISCO GOYA.

Lent by PHILIP NORMAN, ESQ.

196. LAS HILANDERAS. Water-colour sketch.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

WEST GALLERY.

CASE A.

ECCLESIASTICAL AND OTHER PLATE.

200. PROCESSIONAL CROSS, SILVER-GILT AND ENAMELLED. The base is composed of three stages with pierced Gothic windows terminating in capitals, the large leaves of which support the centre boss, which is in the form of a church. This edifice is cantoned of four towers separated by niches containing statues of St. Peter and St. Paul, St. James and St. Andrew. The base on which the church rests has a pierced border. The limbs of the Cross are decorated with ivy leaves and four enamelled quatrefoils with figures of the Evangelists with their symbols; each arm terminates in a lily. In the centre is a figure of Christ in relief surmounted by a canopy. On the reverse side the centre is occupied by a figure of God the Father, His right hand raised, His left holding the orb. This figure is also surmounted by a canopy. The quatrefoils on the arms are occupied by figures of the Virgin, St. John, Adam rising from his tomb, and the Pelican. Height 64½ in.

Lent by CHARLES DAVIS, ESQ.

201. OVAL DISH AND EWER, with arabesques and lions' heads; handle in form of a dragon. Italian style. 17th century.

Lent by LT.-COL. J. G. SANDEMAN.

202. GILT CIBORIUM, with floral and arabesque pattern.

Lent by LT.-COL. J. G. SANDEMAN.

203. MONSTRANCE ON CHASED STAND and supported by two figures of angels, surrounded by Gothic arches, trefoils, spires and cross.

Lent by MESSRS. HARRIS AND CO

204. MONSTRANCE, silver-gilt, with floral designs and heads of seraphim on stem.

Lent by the REV. ALFRED WHITE.

205. ASPERGILLUM, silver-gilt and enamelled with *fleurs-de-lis*. 16th century.

Lent by SIR WOLLASTON FRANKS, K.C.B.

206. SILVER-GILT BOWL, symbols of the Evangelists and champlevé enamel of St. Paul in centre. Early 15th century.

Lent by SIR WOLLASTON FRANKS, K.C.B.

207. MONSTRANCE, silver. 17th century.

Lent by LT.-COL. J. G. SANDEMAN.

208. MONSTRANCE, metal-gilt, decorated with designs of flowers and beads in carved coral.

Lent by LADY LAYARD.

209. CENSER, Repoussé Silver, in the form of an hexagonal building of two storeys, each angle flanked with a tower. 16th century.

Lent by GEORGE DONALDSON, ESQ.

210. SILVER-GILT SALVER, of pine-apple design and with coat-of-arms (five escallops) in centre. 16th century.

Lent by LT.-COL. J. G. SANDEMAN.

211. MONSTRANCE, COPPER-GILT, ENAMELLED. The foot has two terraces decorated with arabesques and vine-leaves, and four enamelled medallions; the stem, which is hexagonal, is also ornamented with enamelled bosses. Above rises the Monstrance itself, which is circular and of crystal, and is flanked with a Gothic building on either side, having niches with figures. The whole is surmounted by other Gothic buildings containing niches with figures, and on the extreme top stand two figures of the Virgin and St. John on either side of a crucifix. Height 27 in. From the Spitzer collection.

Lent by CHARLES DAVIS, ESQ.

212. SILVER CUSTODIA, with inscription giving the names of the donors, Anton Denciso and his wife. 16th century.

Lent by SEÑOR DON G. J. DE OSMA.

213. INCENSE BOAT in form of an old Spanish galley and spoon.
Lent by LT.-COL. J. G. SANDEMAN.

214. SILVER-GILT DISH, pine-apple design. 16th century.
Lent by SIR WOLLASTON FRANKS, K.C.B.

215. SILVER-GILT CRUET SET AND BELL in the style of De Lafosse. Maker's mark "A. Lopez." 18th century.
Lent by MESSRS. DURLACHER BROTHERS.

216. CENSER in the form of a fortress, made in three tiers and pierced with numerous openings through which the smoke passes. Silver gilt and marked C.E.R. From the Spitzer collection.
Lent by CHARLES P. ROWLEY, ESQ.

217. MONSTRANCE, metal-gilt, with punched floral designs and enamelled medallions of flowers, etc.
Lent by LADY LAYARD.

CASE B.

LACE.

220. CHALICE VEIL of white satin, embroidered with flowers in high relief; medallion of the Resurrection in tapestry stitch.
Lent by STONYHURST COLLEGE.

221. LARGE VEIL of fine white blonde. Scalloped floral border in darned and fancy lace stitches.
Lent by the LADY FANNY FITZ-WYGRAM.

222. LARGE VEIL. White blonde, powdered net with border of floral design.
Lent by the LADY FANNY FITZ-WYGRAM.

223. WHITE SCARF of heavy silk darning on fine net, scalloped edge.
Lent by LADY DOUGLAS.

224 SCARF. Fine white silk blonde. Scalloped border. Large design of roses and leaves, close and open stitches.

Lent by the LADY HARRIET HARRISON.

225. BORDER OF WHITE THREAD NEEDLE-POINT LACE, *à brides*, open and close fillings; knotted cordonnet. Five inches wide.

Lent by MRS. LABALMONDIÈRE.

226. SCARF. Fine white blonde. 7½ inches wide.

Lent by the LADY FANNY FITZ-WYGRAM.

227. SPANISH ROSE POINT. With tape and lace stitches.

Lent by MRS. LABALMONDIÈRE.

228. BORDER OF TAPE LACE, with needle-point fillings. Five inches wide.

Lent by LADY LAYARD.

229. NARROW BORDER OF NEEDLE-POINT LACE, *à brides*.

Lent by MRS. LABALMONDIÈRE.

230. NARROW BORDER, fine white blonde.

Lent by the LADY FANNY FITZ-WYGRAM.

231. FICHU of white silk blonde. Ground of net, and open lace stitches. Scroll design in darning, stitch fillings. 18th century.

Lent by the LADY HARRIET HARRISON.

232. CHALICE VEIL of fine Manilla muslin embroidered with lace border.

Lent by the LADY FANNY FITZ-WYGRAM.

233. LARGE SHAPED SCARF of heavy white blonde, covered with design of flowers and scrolls in close and open stitches.

Lent by the LADY FANNY FITZ-WYGRAM.

234. FLOUNCED VEIL of white thread net lace with pattern in silk, darned and outlined.

Lent by LADY LAYARD.

CASE C.

ECCLESIASTICAL OBJECTS.

235. POLYPTYCH, WITH SCENES OF THE PASSION. This interesting work of art bears the arms of Cardinal Mendoza, minister of Queen Isabella the Catholic, and of the house of Prince d' Eboli. It is from the collection of Queen Christine of Spain and is said to have belonged to Charles V. Attributed to Antonio del Rincon, 1446—1500.

Lent by CHARLES DAVIS, ESQ.

236. IVORY STATUETTE OF A BISHOP, in the act of baptising a Negro.

Lent by ARCHIBALD STIRLING, ESQ.

237. METAL BOOK-MOUNTS.

Lent by MESSRS. I. SASSON & CO.

238. BRONZE GROUP representing Charity.

Lent by CHARLES DAVIS, ESQ.

239. GROUP IN WOOD, of the Virgin and St. Joseph supporting the Infant Christ, Who holds open book.

Lent by the LADY MILFORD.

240. CRUCIFIX, inlaid with mother-of-pearl and jewels; at the base of the cross the words of the consecration are inscribed.

Lent by WICKHAM FLOWER, ESQ.

241. SIX WOODEN FIGURES representing the Passion.

Lent by the LADY MILFORD.

242. COPPER-GILT EWER, with small silver panels.

Lent by GEORGE DONALDSON, ESQ.

243. SILVER-MOUNTED WOODEN CROSS, inlaid with precious stones and coloured heads of saints.

Lent by the HON. GWENDOLINE MOSTYN.

244. BRONZE CROSS, cloisonné enamel; Hispano-Moresque. Formerly belonging to the Cathedral at Cadiz (Granada). 16th century.

Lent by M. STANISLAS BARON.

245. WOODEN CROSS inlaid with mother-of-pearl.
Lent by the HON. GWENDOLINE MOSTYN.

246. ROCK CRYSTAL RELIQUARY, with groups of figures representing the Crucifixion in enamel.
Lent by GEORGE DONALDSON, ESQ.

247. FIGURES OF THE VIRGIN AND CHILD in chestnut wood.
Lent by the LADY MILFORD.

248. IVORY FIGURES OF THE VIRGIN AND CHILD, coloured.
Lent by W. LAWRIE, ESQ.

249. SILVER PAX.
Lent by MESSRS. I. SASSON & CO.

250. HISPANO-MORESQUE DAMASCENED PLAQUE of the 11th century; converted into a lock about the 17th century. Burgos.
Lent by M. STANISLAS BARON.

251. IVORY FIGURE OF THE SAVIOUR, holding the orb: the right hand uplifted.
Lent by the REV. CHARLES BOWDEN.

252. EMBROIDERIES.
Lent by MESSRS. I. SASSON AND CO.

253. IVORY STATUETTE OF THE SAVIOUR AS A CHILD.
Lent by CHARLES DAVIS, ESQ.

254. IVORY HEAD OF CHRIST.
Lent by M. LÉON SOMZÉE.

CASE D.

LACE AND EMBROIDERIES.

259. MANTILLA. Black lace. Floral design of wreaths and scrolls.
Lent by MRS. ROBERTSON RODGER.

260. PIECE OF COLOURED MORESQUE EMBROIDERY, border of Spanish embroidery in silks on linen.
Lent by MRS. MAUDSLAY.

261. FLOUNCE. Black Blonde. Heavy design, close filling on fine net.
Lent by LADY DOUGLAS.

262. ALTAR HANGING, in Lacis, representing the Annunciation.
Lent by LADY LAYARD.

263. BLACK NET FICHU darned in coloured silk. Floral design.
Lent by C. ARBUTHNOT, ESQ.

264. DRAWN LINEN, GEOMETRICAL DESIGN. Red silk embroidery in tent stitch.
Lent by MRS. MAUDSLAY.

265. WHITE LINEN, embroidered in coloured silks in satin stitch. Arabesque design.
Lent by MESSRS. SASSON & CO.

266. BLACK NET FICHU, embroidered in coloured silks. Floral design.
Lent by the LADY FANNY FITZ-WYGRAM.

267. BROAD BORDER of coarse needle point white thread lace, plaited and twisted ground; design in close and open stitches.
Lent by LADY LAYARD.

268. BERTHE. Black Blonde. Floral arabesque design on net with open lace stitches.
Lent by LADY DOUGLAS.

269. STRIP. Flax embroidery, brown and blue on white linen, drawn and lace border. Moresque design.
Lent by MRS. MAUDSLAY.

270. CLOTH OF YELLOW SILK, embroidered in reversible satin stitch with birds and flowers. Portuguese.
Lent by CHARLES BUTLER, ESQ.

271. MANTILLA. Black lace. Arabesque design with key pattern. Réseau ground with open lace stitches.
Lent by MRS. ROBERTSON RODGER.

272. EMBROIDERY worked with threaded and shaded gold and coloured silk. Figures of angels, &c. 16th century.
Lent by MRS. DOUGLAS FRESHFIELD.

273. TORTOISESHELL COMBS.
Lent by ALFRED L. ROSSIGNOL, ESQ.

CASE E.

ECCLESIASTICAL AND OTHER ORNAMENTS.

276. IVORY TABLET, with carving representing the Adoration of the Magi.
Lent by WICLSAM FLOWERS, ESQ.

277. CASKET inlaid with ivory.
Lent by ALBERT SANDEMAN, ESQ.

278. SMALL IVORY FIGURE OF CHRIST; His right hand raised; His left holding orb; partly gilt.
Lent by CHARLES BUTLER, ESQ.

279. THE VIRGIN OF THE IMMACULATE CONCEPTION. Painting on amethyst, by or after Murillo.
Lent by ALBERT SANDEMAN, ESQ.

280. CRUCIFIX. By Murillo. From the church of the Capuchins at Seville.
Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

281. MADONNA in a shrine in silver.
Lent by ANDREW K. HICHENS, ESQ.

282. SMALL BUST OF FEMALE.
Lent by J. H. FITZHENRY, ESQ.

283. SMALL FIGURE, representing the Enraged Musician.
Lent by J. H. FITZHENRY, ESQ.

284. SMALL COLOURED VASE of Buen-Retiro porcelain.
Lent by J. H. FITZHENRY, ESQ.

285. DOG of Buen-Retiro porcelain.
Lent by J. H. FITZHENRY, ESQ.

286. MARBLE BUST OF CERVANTES.
Lent by M. STANISLAS BARON.

287. TWO CHURCH-DOOR KNOCKERS, with figures of saints pierced; in wrought iron.
Lent by EL CONDE DE VALENCIA DE DON JUAN.

288. BACKGAMMON BOARD, with the arms of Charles V. It is of chestnut wood and is inlaid with ivory, mother-of-pearl, and silver. It has a gilt brass border repoussé and chased, representing a fight between nymphs and tritons, and medallions of allegorical figures. On one side of the exterior are the Pillars of Hercules surmounted by a crown, intertwined with the motto "*Plus Ultra*," and on the other the arms of Castile and Leon.
Lent by M. LOUIS MARCY.

289. HANGING HEXAGONAL LANTERN of wrought iron, elaborately worked in Gothic design. 17th century.

Lent by EL CONDE DE VALENCIA DE DON JUAN.

290. BOX of ancient oriental lac work, probably Burmese or Corean, mounted in Portugal. The monograms inside the cover are of Portuguese work, as also the lock. Probably an importation from the East. *Circ.* 1580.

Lent by SIR CHARLES ROBINSON.

291. SILVER-MOUNTED WOOD VASE AND COVER for Altar linen.

Lent by MESSRS. I. SASSON & CO.

292. A SET OF CHESSMEN in carved ivory, made in Manilla.

Lent by EL CONDE DE TORRE DIAZ.

293. PORTION OF AN EMBROIDERED ALTAR FRONTAL.

Lent by MRS. DOUGLAS FRESHFIELD.

294. BRONZE ORNAMENT; Arms of Spain; cire perdue.

Lent by J. H. FITZHENRY, ESQ.

295. PAIR OF TAZZAS. By P. Zuloaga.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

296. GROUP of Buen-Retiro Porcelain.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

297. STATUETTE of Buen-Retiro Porcelain.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

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298. CRUCIFIX, exquisitely carved, having rubies set upon the arms, knees, feet, brows and back, representing blood drops.

This Crucifix is the work of an unknown Spanish-Mexican artist. Date about 1650. Exhibited, South Kensington, 1862.

Lent by the VERY REV. CANON BARRY.

299. CRUCIFIX, ornamented with rubies and other jewels.

Lent by the LADY MILFORD.

300. BRONZE EQUESTRIAN STATUETTE OF PHILIP IV. An original preliminary model for the colossal statue in the Plaza Mayor at Madrid, executed by the Florentine sculptor Pietro Tacca, under the superintendence of Velazquez.

Lent by SIR CHARLES ROBINSON.

NORTH GALLERY.

CASE F.

EMBROIDERIES AND JEWELLERY.

301. Two Green Velvet Bands, inlaid appliqué in pink and yellow satin. Chimerical animals. 16th century.

Lent by M. Louis Marcy.

302. Chasuble. Silver brocade with gold and silver threads.

Lent by Miss E. V. G. Sandeman.

303. Brocade in red and coloured silks.

Lent by Messrs. I. Sasson & Co.

304. Silver and Pebble Prayer-Beads; two pendants, silver open-work. Moorish.

Lent by Wickham Flower, Esq.

305. Gold Triangular Pendant, enamelled. Infant Christ in centre. 16th century.

Lent by Señor Don G. J. de Osma.

306. Gold Triangular Pendant, enamelled, cross in centre, Catalonian, worn by priests. 16th century.

Lent by Señor Don G. J. de Osma.

307. Bronze Gilt Pendant, enamelled. I.H.S. in centre.

Lent by Señor Don G. J. de Osma.

308. Bronze Gilt Pendant, enamelled. I.H.S. in centre.

Lent by Señor Don G. J. de Osma.

309. BRONZE GILT PENDANT, figure of St. Theresa.
Lent by SEÑOR DON G. J. DE OSMA.

310. BRONZE GILT PENDANT.
Lent by SEÑOR DON G. J. DE OSMA.

311. BRONZE GILT OCTAGONAL PENDANT, figure of St. Barbara.
Lent by SEÑOR DON G. J. DE OSMA.

312. BRONZE GILT OVAL PENDANT, chalice with host, enamelled. Catalonian, worn as a pectoral ornament by priests.
Lent by SEÑOR DON G. J. DE OSMA.

313. GOLD MOUNTED PENDANT, imitation emerald cross of the order of San Domingo. 16th century.
Lent by SEÑOR DON G. J. DE OSMA.

314. SILVER FILIGREE RELIQUARY, with three sacred subjects.
Lent by SEÑOR DON G. J. DE OSMA.

315. IRON GILT MOORISH SIGNET. 14th century. Inscribed PRAISE BE TO GOD. Found at Granada.
Lent by SEÑOR DON G. J. DE OSMA.

316. SILVER-GILT COLLAR, made by peasant workmen at Salamanca, worn by women.
Lent by SEÑOR DON G. J. DE OSMA.

317. TWO PAIRS OF SILVER-GILT EARRINGS set with amethysts.
Lent by LORD AMHERST OF HACKNEY.

318. FOUR SILVER-GILT PINS set with pearls.
Lent by LORD AMHERST OF HACKNEY.

319. SET OF SILVER-GILT EARRINGS AND BROOCH.
Lent by LORD AMHERST OF HACKNEY.

320. PAIR OF PORTUGUESE EARRINGS. Gold filigree.
Lent by ALBERT SANDEMAN, ESQ.

321. GOLD CLASP.
Lent by ALBERT SANDEMAN, ESQ.

322. GOLD RELIQUARY.
Lent by ALBERT SANDEMAN, ESQ.

323. PENDANT of gold filigree set with emeralds, with miniature of the Magdalen.
Lent by C. P. ROWLEY, ESQ.

324. RELIQUARY enamelled and set with stones.
Lent by C. P. ROWLEY, ESQ.

325. RELIQUARY enamelled and set with stones, having inscriptions back and front.
Lent by C. P. ROWLEY, ESQ.

326. MEMORIAL MEDALLION with portrait of a Priest.
Lent by C. P. ROWLEY, ESQ.

327. RELIQUARY in gold filigree enamelled blue.
Lent by C. P. ROWLEY, ESQ.

328. HEART IN GOLD FILIGREE.
Lent by ALBERT SANDEMAN, ESQ.

329. CARVING IN WOOD OF ST. FRANCIS, mounted in gold filigree and set with pearls.
Lent by LORD AMHERST OF HACKNEY.

330. LOCKET, gold and black enamel. Rock crystal. 16th century.
Lent by CHARLES DAVIS, ESQ.

331. CIRCULAR PENDANT. Gold, emeralds, crystal and enamel. 16th century.
Lent by CHARLES DAVIS, ESQ.

332. IMPERIAL EAGLE. Enamel on gold, studded with pearls and emeralds. 16th century.
Lent by W. LAWRIE, ESQ.

333. ORNAMENT. Neptune bestriding a dolphin. Gold, enamel, and precious stones.
Lent by W. LAWRIE, ESQ.

334. BADGE OF THE ORDER OF CHRIST.
Lent by MISS E. V. G. SANDEMAN.

335. GOLD RELIQUARY, Madonna and Child in high relief.
Lent by MRS. SANDEMAN.

336. GOLD RELIQUARY.

Lent by MISS E. V. G. SANDEMAN.

337. ST. GEORGE, enamel and jewels.

Lent by MISS E. V. G. SANDEMAN.

338. SQUARE PORTABLE RELIQUARY, silver gilt, and ornamented with translucent enamel on relief. St. Francis receiving the stigmata, a king kneeling beside him. 14th century.

Lent by SEÑOR DON G. Y. DE OSMA.

338. GOLD PECTORAL CROSS. 16th century.

Lent by the RIGHT REV. THE ABBOT OF FORT AUGUSTUS, O.S.B.

339. GOLD PECTORAL CROSS, with enamel.

Lent by CHARLES BUTLER, ESQ.

CASE G.

EMBROIDERIES, LACE, AND ORNAMENTS.

344. COVERLET OF BLUE SATIN. Embroidered in coloured silks in satin stitch. Portuguese. Design floral and arabesque. 17th century.

Lent by MRS. MAUDSLAY.

345. BLUE SATIN MANTILLA, embroidered with figures and beasts in coloured silk.

Lent by STUART M. SAMUEL, ESQ.

346. BORDER FOR ALB, in white thread lace.

Lent by MRS. F. DUCANE GODMAN.

347. BORDER of white thread lace.

Lent by MISS E. V. G. SANDEMAN.

348. FAN. Chinese work surrounding Spanish painting, representing altar to Hymen. Ivory mount pierced and gilt. 18th century.

Lent by LADY LAYARD.

349. FAN. Mythological subject, painted on chicken-skin.

Lent by the LADY FANNY FITZ-WYGRAM.

350. PEASANT NECKLACE. Three rows of gold beads.

Lent by ALBERT SANDEMAN, ESQ.

351. GOLD PENDANT AND CHAIN.

Lent by ALBERT SANDEMAN, ESQ.

352. TORTOISESHELL COMB.

Lent by MISS E. V. G. SANDEMAN.

353. BOTANICAL FORTUNE-TELLING FAN. 32 flowering plants in two tiers. Signed, "Paris—Fabrica de Abanicos de Fernando Constellier y Compia." Printed on paper. Tortoiseshell mount.

Lent by LADY LAYARD.

354. LOOKING-GLASS FAN, PAINTED ON CHICKEN-SKIN. Figure subject. Ivory mount pierced and gilt.

Lent by the HON. GWENDOLINE MOSTYN.

355. FAN, MANILLA-WORK. Enamelled filigree.

Lent by LADY LAYARD.

356. TORTOISESHELL COMB.

Lent by MRS. LABALMONDIÈRE.

357. FAN, PAINTED ON CHICKEN-SKIN. Fête champêtre. Tortoiseshell mount, gilt design.

Lent by the LADY FANNY FITZ-WYGRAM.

358. FAN, PAINTED ON CHICKEN-SKIN. Figure subject. Attendant presenting birds. Ivory mount, pierced, carved and gilt, jewelled pin.

Lent by the HON. GWENDOLINE MOSTYN.

359. PEASANT NECKLACE. Four rows of gold beads.

Lent by ALBERT SANDEMAN, ESQ.

360. TORTOISESHELL COMB.

Lent by the LADY FANNY FITZ-WYGRAM.

361. FAN. Coloured print on paper. Wooden mount painted.

Lent by the HON. MRS. BONTINE.

362. FAN, PAINTED ON CHICKEN-SKIN. Subject, "The Sacrifice of Iphigenia." Mother-of-pearl mount, pierced, carved, and painted. 18th century.

Lent by LADY LAYARD.

363. FAN. Subject, Cupid defending himself. Sticks of mother-of-pearl.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

CASE H.

EMBROIDERIES, JEWELLERY, RAPIERS, ETC.

369. PIECE OF LINEN embroidered in coloured silks.
Lent by WICKHAM FLOWER, ESQ.

370. COVER IN DRAWN LINEN, with Moorish design worked in coloured silks—district of Salamanca. 17th century.
Lent by SIR CHARLES ROBINSON.

371. BROCADED DAMASK Design of flowers, birds, and animals.
Lent by MESSRS. I. SASSON AND CO.

372. PIECE OF CUT VELVET.
Lent by MESSRS. I. SASSON AND CO.

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373. ANTIQUE RING; miniature in centre set in steel and diamonds.
Lent by ALBERT SANDEMAN, ESQ.

374. LAÇO, rose diamonds set in silver gilt.
Lent by MRS. SANDEMAN.

375. PAIR of Hispano-Moresque earrings, black enamel on gold, with pearls.
Lent by MISS E. V. G. SANDEMAN.

376. PAIR OF PORTUGUESE EARRINGS, gold set with rose diamonds.
Lent by ALBERT SANDEMAN, ESQ.

377. LAÇO, gold filigree set with rose diamonds.
Lent by MISS E. V. G. SANDEMAN.

378. LAÇO, gold filigree set with rose diamonds.
Lent by MISS E. V. G. SANDEMAN.

379. LAÇO, gold filigree set with rose diamonds.
Lent by MRS. SANDEMAN.

380. LAÇO, gold filigree set with rose diamonds.
Lent by MRS. SANDEMAN.

381. GOLD PENDANT set with rose diamonds.

Lent by ALBERT SANDEMAN, ESQ.

382. TWO PINS, aqua-marine set with pearls.

Lent by ALBERT SANDEMAN, ESQ.

383. PAIR OF EARRINGS, aqua-marine and diamonds.

Lent by ALBERT SANDEMAN, ESQ.

384. PENDANT, TOPAZES, AND ROSE DIAMONDS, set in silver gilt.

Lent by MRS. J. DOUGLAS WALKER.

385. GOLD RELIQUARY.

Lent by MISS E. V. G. SANDEMAN.

386. COLLECTION OF ORNAMENTS.

(1) Clasp, gold and emeralds.
(2) Jewel, gold and emeralds.
(3) Gold ring with diamonds from the Canary Islands, probably an ornament of a figure of the B. Virgin. 17th century.
(4) Jewel, gold and emeralds, "Maria" crowned.
(5) Silver jewel with diamonds.
(6) Circular jewel, two rows of emeralds, the Assumption, in enamel.
(7) Clasp, gold and emeralds.
(8) Jewelled pendant, ivory, the Agony in the Garden. Reverse, St. Joseph.
(9) Pendant, oval, gold and enamel, the Assumption of the B. Virgin within rays, and four crystals.
(10) Jewel, silver-gilt, crystals, enamel, Bambino.
(11) Gold pendant, filigree, with pearls, Assumption of the B. Virgin. 17th century.
(12) Silver-gilt pectoral cross for relics. 10th century.
(13) Gold, enamelled and crystal pendant, Head of B. Virgin. Reverse, Head of Christ. 16th century.
(14) Lozenge-shaped jewel, pierced gold and emeralds. 17th century.
(15) Gold enamelled pendant, Cross of San Domingo. Late 16th century.
(16) Gold pendant, enamelled and set with imitation sapphires, Assumption of B. Virgin in centre.
(17) Jewelled pendant, enamel, of Virgin and Child. Reverse, St. Joseph. 17th century.
(18) Silver gilt pendant, Crucifixion, in relief. Reverse, Virgin and Child. Dated inside 1577.

Lent by SIR WOLLASTON FRANKS, K.C.B.

387. ILLUMINATED MISSAL.

Lent by WICKHAM FLOWER, ESQ.

388. PENDANT of gold filigree set with emeralds.

Lent by C. P. ROWLEY, ESQ.

389. PAIR OF PINS. Emeralds in gold open-work setting. Tulip design.

Lent by the HON. MRS. BONTINE.

390. NECKLACE AND PENDANT. Emeralds in gold open-work setting.

Lent by the HON. MRS. BONTINE.

391. EMERALD PENDANT, set in gold filigree.

Lent by the HON. MRS. BONTINE.

392. PAIR OF LONG PASTE EARRINGS.

Lent by ALBERT SANDEMAN, ESQ.

393. PAIR OF SILVER-GILT EARRINGS set with emeralds.

Lent by LORD AMHERST OF HACKNEY.

394. SEED PEARL EARRINGS, double-lobed, gold-mounted. 18th century.

Lent by CHARLES DAVIS, ESQ.

395. PENDANT, in shape of a bow. Rubies and enamel. 17th century.

Lent by CHARLES DAVIS, ESQ.

396. GOLD CARD CASE, pierced and chased with arms of Castile, Leon, &c.

Lent by the EARL OF JERSEY.

397. SMALL PORTRAITS in oil of the Infanta Caterina, Duchess of Savoy (1567-1597) and the Infanta Archduchess Isabella (1566-1633). By Francisco De Liaño.

Lent by SIR JOHN STIRLING-MAXWELL, BART, M.P.

398. PAIR OF SCISSORS, engraved with birds and flowers. 16th century.

Lent by W. LAWRIE, ESQ.

399. BACK-EDGED TOLEDO SABRE BLADE, chiselled with Romanesque heads; trophies of arms and arabesques; blued steel on a gold ground, with Prince of Wales's feathers. Dated 1876.

Lent by H.R.H. THE PRINCE OF WALES.

400. SWORD BLADE, similar, pierced with arabesque designs. Dated 1877.
Lent by H.R.H. THE PRINCE OF WALES.

401. DAGGER, fish-tailed pommel straight quillons entirely inlaid with gold and silver.
Lent by H.R.H. THE PRINCE of WALES.

402. DAGGER, similar to preceding, nielloed ground, gold and silver inlay.
Lent by H.R.H. THE PRINCE OF WALES.

403. DAGGER circular guard, hexagonal pommel nielloed, gold and silver inlay.
Lent by H.R.H. THE PRINCE OF WALES.

404. PAIR OF EARRINGS set with emeralds; the drops representing bunches of grapes are of pearls.
Lent by FRANCIS W. MARK, ESQ.

405. PAIR OF GOLD EARRINGS in the form of dolphins; enamelled in colours and set with topazes.
Lent by FRANCIS W. MARK, ESQ.

CASE I.

EMBROIDERIES AND JEWELLERY LENT BY MESSRS. HARRIS AND CO.

411. EMBROIDERIES of the 16th century.

412. GOLD ENAMELLED CRUCIFIX, with crystal case. 16th century.

413. GOLD ENAMELLED PENDANT, with crystals. 16th century.

414. GOLD ENAMELLED PENDANT, with crystals. 16th century.

415. GOLD ENAMELLED PENDANT, with crystals. 16th century.

416. TORTOISE-SHELL JEWEL CASKET; silver mounts. 17th century.

CASE J.

EMBROIDERIES.—LENT BY SIR CHARLES ROBINSON.

421. PIECE OF CUT VELVET.

422. SPECIMEN OF CUT VELVET. Moorish design.

423. SPECIMEN OF COLOURED SILK DAMASK.

424. COAT OF ARMS embroidered. Order of knighthood, Alcantara.

425. COAT OF ARMS embroidered. Order of knighthood, Santiago.

426. PANEL. Scroll pattern appliqué in white and yellow silks on blue satin ground, edged with twisted gold and silk threads. 16th century.

427. COAT OF ARMS embroidered. Order of knighthood, Calatrava.

428. TWO ORPHREYS, arabesque design worked in shaded gold on red satin, medallions of saints. 16th century.

429. CHALICE VEIL. Floral arabesque worked in coloured silks and gold thread on blue velvet. Centre medallion St. Mark. 16th century.

430. BORDER, embroidered in coloured silks and gold thread on linen floral design.

431. BAND OF EMBROIDERY. Conventional design of roses worked in coloured silks and blue cord on white satin ground. Scroll of green silk appliqué with gold thread. 15th century.

432. STRIP OF EMBROIDERY. Scroll pattern appliqué in coloured satin on blue velvet ground, worked with twisted gold thread. 16th century.

433. CHALICE VEIL. Arabesque design appliqué in yellow satin on red velvet ground worked in coloured silks. 16th century.

434. PIECE OF RED SILK DAMASK.

435. PIECE OF CUT VELVET.

436. PIECE OF DAMASK, woven in red, green and yellow silks—Moorish design.

437. PANEL. Arabesque design worked in gold and silver threads on blue velvet ground 16th century.

CASE K.

EMBROIDERIES AND JEWELLERY.

441. CHALICE VEIL, MANIPLE, AND BURSE, inlaid and raised silver embroidery on yellow silk.
Lent by the RT. REV. THE ABBOT OF FORT AUGUSTUS, O.S.B.

442. ORPHREY. Blue silk embroidered in flat laid gold. Repetition fleur-de-lis design 17th century.
Lent by W. F. GIBBS, ESQ.

443. TWO PIECES OF BROCADE. Red damask, design flowers and birds. 16th century.
Lent by the REV. HENRY WATKINS.

444. PIECE OF YELLOW SATIN, brocaded in coloured flowers.
Lent by ALBERT SANDEMAN, ESQ.

445. PIECE OF GREEN AND GOLD BROCADE.
Lent by ALBERT SANDEMAN, ESQ.

446. SAMPLER. Imperial arms in centre; signed Donna Armenta Vixano.
Lent by MRS. MAUDSLAY.

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447. CROSS IN ROCK CRYSTAL mounted in gold filigree.
Lent by R. B. CUNNINGHAME GRAHAM, ESQ.

448. ROSARY, coral and gold.
Lent by the CONDE DE TORRE DIAZ.

449. MINIATURE, painted on Ivory. Bishop of Cadiz.
Lent by Lady DOUGLAS.

450. CRYSTAL MEDALLION, in gold-enamelled frame. Enamelled group in centre representing the Entombment. 16th century.
Lent by CHARLES DAVIS, ESQ.

451. PENDANT, Miniatures of the Virgin and St. Joseph framed in gold filigree.
Lent by CHARLES DAVIS, ESQ.

452. CROSS, chased gold, verre eglomisé. Crucifixion and Assumption of the Virgin.
Lent by CHARLES DAVIS, ESQ.

453. MEDALLION in carved and stained ivory. Obverse, Enthronement of the Virgin Reverse, Assumption.
Lent by W. LAWRIE, ESQ.

454. RELIQUARY, enamelled gold and crystal, containing figure of St. Anthony and the Infant Christ in stained ivory.
Lent by CHARLES BUTLER, ESQ.

455. ROSARY, lapislazuli beads, mounted in gold.
Lent by the CONDE DE TORRE DIAZ.

456. RELIQUARY, with miniatures of St. Joseph and St. Theresa.
Lent by CHARLES DAVIS, ESQ.

457. PENDANT, mounted in gold and pearls with miniatures of St. Theresa and St. John.
Lent by CHARLES DAVIS, ESQ.

458. RELIQUARY in form of small pendant.
Lent by WICKHAM FLOWER, ESQ.

459. PENDANT. Enamelled figures of Saints set in gold with emeralds and ruby 16th century.
Lent by W. LAWRIE, ESQ.

460. LOCKET, gold enamelled. Ivory figure Infant Christ.
Lent by CHARLES DAVIS, ESQ.

461. MINIATURE, painted on gold, St. Catherine of Siena. Gold and enamel frame.
Lent by LADY DOUGLAS.

462. Jewel, I.H.S. in diamonds set in gold. 16th century.
Lent by CHARLES DAVIS, ESQ.

463. ROSARY, OF OLIVE WOOD BEADS set in silver.
Lent by MRS. H. E. GORDON.

464. RELIQUARY, silver crucifix set with jewels.
Lent by MRS. H. E. GORDON.

CASE L,

COLLECTION OF HISPANO-MORESQUE AND SPANISH POTTERY. LENT BY F. DUCANE GODMAN, ESQ., F.R.S.

471. HISPANO-MORESQUE DISH, blue and lustre. A boat with sail and four rowers. Mark O and fleur-de-lis.

472. HISPANO-MORESQUE DISH, blue and lustre. Centre divided by lines of imitation Arabic inscriptions and vertical fleur-de-lis pattern.

473. HISPANO-MORESQUE DISH, blue and lustre. Centre divided by lines of imitation Arabic inscriptions and vertical fleur-de-lis pattern.

474. HISPANO-MORESQUE PLATE, blue and lustre. With lines of imitation Arabic inscriptions and vertical fleur-de-lis pattern.

475. HISPANO-MORESQUE DISH, blue and lustre. Vertical fleur-de-lis pattern, dividing two conventional figures, with imitation Arabic inscription.

476. HISPANO-MORESQUE DISH, blue and lustre. Six-foil centre with fleurs-de-lis; the castle of Castile on the back.

477. HISPANO-MORESQUE DISH, blue with lustre. Floral scrolls: in centre I.H.S., in black-letter.

478. HISPANO-MORESQUE DISH, blue with lustre. Radiating compartments, with leaves in blue: in centre, arms of the Medici.

479. HISPANO-MORESQUE DISH, blue with lustre. Radiating compartments, with leaves in blue: in centre shield of arms, paly in chief a lion's gamb erased.

480. HISPANO-MORESQUE PLATE, blue and lustre, eight-foil with floral scrolls: in centre a shield, a pair of stag's horns.

481. HISPANO-MORESQUE PLATE, blue and lustre. Parrot in centre, around in black-letter "Ave Maria Gra. Plena."

482. HISPANO-MORESQUE PLATE, blue and lustre. In centre a bull with a shield bearing cross on its side: around in black-letter "Ave Maria Gra. Plena."

483. HISPANO-MORESQUE PLATE, blue and lustre. Arms of Aragon in centre: around, four crosses and leaves.

484. SPANISH PLATE, blue and lustre, in centre the Eagle of St. John, charged with shield bearing a cross: around, four crowns and leaves.

485. HISPANO-MORESQUE BOWL on foot, blue and lustre, floral scrolls: in centre I.H.S.

486. HISPANO-MORESQUE BOWL, blue and lustre, eightfoil design with fleurs-de-lis, &c.: in centre, a shield, on a bend three cinquefoils.

487. HISPANO-MORESQUE BOWL, lustre with blue; volute scrolls and four quatrefoils; in centre a shield with the Eagle of St. John.

488. HISPANO-MORESQUE EWER, lustre with blue, similar designs to last; shield, per fess a lion rampant counterchanged.

489. HISPANO-MORESQUE SLENDER VASE with broad flanged handles, bands of leaves alternately in blue and lustre; on one side the arms of the Medici with fleurs-de-lis; on the other the badge, a finger-ring. From the Magniac collection.

490. SPANISH DISH, brown lustre, a bull and floral designs deeply incised on the front.

491. SPANISH DISH, bronze lustre, the front divided into eighteen divisions by raised ribs; minute pattern of leaves; in the centre, a shield with a wyvern.

492. SPANISH DISH, concentric bands of leaves alternately blue and lustre; in the centre, a shield with eagle.

493. SPANISH DISH, concentric bands of leaves alternately blue and lustre; in the centre, a shield semé of fleurs-de-lis crowned; on the back, the Eagle of St. John.

494. SPANISH EWER AND PLATEAU, brown lustre, concentric bands of leaves, socket in centre of plateau with shield, a winged lion rampant. On the Ewer, the arms of Castile in blue.

495. SPANISH DISH, blue and lustre. Edge moulded in gadroons, raised centre with shield; around, a band of scroll-work in blue. From the Hamilton Palace collection.

496. HISPANO-MORESQUE VASE with four handles, blue and ruby lustre. Formal patterns and imitation Arabic inscriptions.

497. HISPANO-MORESQUE VASE with four handles, blue and ruby lustre. Formal patterns.

498. HISPANO-MORESQUE VASE with four handles, blue and ruby lustre. Trellis and other formal designs.

499. HISPANO-MORESQUE VASE with four handles, blue and ruby lustre. Trellis pattern, imitation Arabic inscriptions, &c.

500. HISPANO-MORESQUE VASE with four handles, brown lustre and blue. Formal designs, and a shield twice repeated, a bend chequy.

501. HISPANO-MORESQUE VASE with four handles, brown lustre with blue and touches of light green. The shoulders moulded and with zig-zag in blue; formal patterns.

502. HISPANO-MORESQUE PHARMACY JAR, blue and brown lustre. Leaf-shaped panels; vertical and horizontal bands with imitation Arabic inscriptions, &c.

503. HISPANO-MORESQUE PHARMACY JAR, blue and brown lustre, horizontal bands with imitation Arabic inscriptions, &c.

504. HISPANO-MORESQUE PHARMACY JAR, blue and brown lustre, with horizontal bands, similar to the last.

505. HISPANO-MORESQUE PHARMACY JAR, blue and golden lustre. Vertical compartments with formal designs and imitation Arabic inscriptions.

506. HISPANO-MORESQUE PAIR OF PHARMACY JARS, with bands of oak leaves alternately in brown lustre and blue.

507. SPANISH PLATE, with five rosettes in relief, the ground decorated with scrolls in blue with brown lustre.

508. SPANISH DISH, blue and brown lustre. In the centre a shield with a lion rampant; around, four radiated crowns, formal leaves.

SOUTH GALLERY.

CASE M.

LACE AND FANS.

511. DRESS, in white satin, embroidered in coloured silk by Count Ouroca.
Lent by MISS A. SPRING RICE.

512. MANTILLA. Fine black lace. Arabesque design of scrolls and key pattern. Net ground with open lace stitches.
Lent by MRS. ROBERTSON RODGER.

513. SCALLOPED BORDER OF WHITE BLOND.
Lent by the LADY FANNY FITZ-WYGRAM.

514. SMALL MANTILLA in black lace. Large floral design.
Lent by LADY DOUGLAS.

515. BLACK SILK LACE MANTILLA. Fine net ground with spaces of ornamental open stitches. Small arabesque of flowers and birds.
Lent by LADY DOUGLAS.

516. FAN. Chinese subject, on lace paper. Ivory mount, pierced and painted.
Lent by the CONDE DE TORRE DIAZ.

517. FAN. Painted, pastoral scene, mother-of-pearl sticks, pierced and gilt. Early 19th century.
Lent by MRS. ROBERTSON RODGER.

518. FAN, formerly belonging to Maria Louisa, wife of Ferdinand VII. Tortoiseshell pierced as lace-work with vandyked edges, gold mounts. Painted in small medallions. 18th century.
Lent by LADY LAYARD.

519. FAN. Printed in colours. Pastoral scene, pierced, mother-of-pearl mount.
Lent by MRS. ROBERTSON RODGER.

520. FAN, scene from a Spanish drama. Painted on chicken-skin. Pierced and gilt ivory mount. 18th century.
Lent by LADY LAYARD.

521. FAN. Fan printed in colour on paper. Mount in mother-of-pearl, gilt and pierced.
Lent by MME. DU BOSC.

522. SMALL FAN. Vandycked edge. Chinese design in raised gilding on white tortoise-shell.
Lent by the HON. MRS. MOSTYN.

523. FAN. A garden fête. On the back, pastoral scene. Mother-of-pearl mount, pierced and gilt. Early 19th century.
Lent by MRS. ROBERTSON RODGER.

524. FAN painted on chicken-skin. Allegorical subject. Figure of Peace in centre. Ivory mount, pierced, gilt, and painted.
Lent by LADY LAYARD.

CASE N.

LACE AND FANS.

531. BLUE SATIN, embroidered in appliqué, satin stitch, gold and spangles.
Lent by MISS E. V. G. SANDEMAN.

532. MANTILLA of white thread lace. Fine réseau ground. Flowers and leaves with close darned and open lace stitches.
Lent by MRS. ROBERTSON RODGER.

533. WHITE BLOND FICHU.
Lent by MISS E. V. G. SANDEMAN.

534. MANTILLA of white thread lace. Fine réseau ground. Flowers in chain-stitch fillings; with open lace stitches.
Lent by MRS. ROBERTSON RODGER.

535. FAN painted on silk, embroidered in gold thread and gold and silver paillettes. Tortoiseshell mount, carved, gilt and inlaid. 18th century.

Lent by LADY LAYARD.

536. FAN painted on chicken-skin. View of the Plaza Major de Madrid. Historical scene. On the back a Bull-fight. Pierced and stained ivory sticks. Reign of Charles III.

Lent by LADY LAYARD.

537. FAN painted on chicken-skin. Subject, Hercules and Omphale. Ivory mount, carved, painted in small medallions and gilt. 18th century.

Lent by LADY LAYARD.

538. FAN representing Bull-fight, mother-of-pearl sticks inlaid with gold. 19th century,

Lent by the LADY FANNY FITZWYGRAM.

539. FAN. Chinese subject, printed in colour, sticks of mother-of-pearl, mount of gold filigree.

Lent by the CONDE DE TORRE DIAZ.

540. FAN. Figure subject, printed in colours on paper. Mount of ivory, pierced and painted.

Lent by LADY LAYARD.

541. FAN. Mythological subject, painted on chicken-skin. Mount of ivory and mother-of-pearl, pierced and carved.

Lent by LADY LAYARD.

542. FAN painted on chicken-skin. Pastoral scene. Richly gilded and ornamented tortoiseshell mount with carved figures.

Lent by H.S.H. THE PRINCESS VICTOR HOHENLOHE.

543. PAIR OF BUEN RETIRO PORCELAIN VASES, painted in colours and mounted in bronze; with portraits of Charles IV. and Maria Louisa of Spain.

Lent by DON ENRIQUE GOMEZ.

544. CLOCK AND CANDELABRA inlaid in gold and silver. By P. Zuloaga; dated 1576.

Lent by JOHN TREHANE, ESQ.

CENTRAL HALL.

CASE O.

POTTERY AND GLASS.

550. GLASS SUGAR BASIN and cover.

Lent by ALBERT SANDEMAN, ESQ.

551. HISPANO-MORESQUE DISH, with grotesque bull on copper lustre design. Valencia. 16th century.

Lent by MESSRS. DURLACHER BROTHERS.

552. TWO LARGE WINE GLASSES.

Lent by ALBERT SANDEMAN, ESQ.

553. HISPANO-MORESQUE DISH.

Lent by MESSRS. DURLACHER BROTHERS.

554. GLASS, with two handles and cover.

Lent by ALBERT SANDEMAN, ESQ.

555. DRUG JAR, earthenware. Hispano-Moresque.

Lent by FRANCIS W. MARK, ESQ.

556. TWO WINE DECANTERS AND STOPPERS.

Lent by ALBERT SANDEMAN, ESQ.

557. DISH, earthenware. Spanish-Moresque ; bird in centre. 16th century.

Lent by M. STANISLAS BARON.

558. TWO LIQUEUR GLASSES.

Lent by ALBERT SANDEMAN, ESQ.

559. HISPANO-MORESQUE TERRA-COTTA DOUBLE-HANDLED VASE with stand, made at Seville.

Lent by the HON. MRS. MOSTYN.

560. HISPANO-MORESQUE DISH, with shield of arms on centre medallion and gadroon border on copper lustre. Valencia. 16th century.

Lent by MESSRS. DURLACHER BROTHERS.

561. DRUG JAR, earthenware. Hispano-Moresque.
Lent by FRANCIS W. MARK, ESQ.

562. PUERITE-ABISPO VASE.
Lent by MESSRS. HARRIS AND CO.

563. TWO GLASS PLATES.
Lent by ALBERT SANDEMAN, ESQ.

564. LARGE AND SMALL GLASS TUMBLERS.
Lent by ALBERT SANDEMAN, ESQ.

565. HISPANO-MORESQUE DISH, with sacred monogram in gold lustre surrounded with diaper and ivy in gold lustre and blue.
Lent by MESSRS. DURLACHER BROTHERS.

566. HISPANO-MORESQUE FOUR-HANDLED VASE.
Lent by MRS. H. EVANS GORDON.

567. LARGE GLASS VASE, with two handles and cover.
Lent by ALBERT SANDEMAN, ESQ.

568. APOTHECARY'S DRUG JAR, earthenware. Hispano-Moresque.
Lent by FRANCIS W. MARK, ESQ.

569. HISPANO-MORESQUE DISH with shield of arms in centre, and gadroon border in copper lustre.
Lent by W. LAWRIE, ESQ.

570. HISPANO-MORESQUE LUSTRED WARE APOTHECARY'S JAR. Late 15th century.
Lent by EL CONDE DE VALENCIA DE DON JUAN.

571. GLASS VASE, and cover.
Lent by ALBERT SANDEMAN, ESQ.

572. GLASS, with handle.
Lent by ALBERT SANDEMAN, ESQ.

573. TALAVERA VASE.
Lent by MESSRS. I. SASSON & CO.

574. HISPANO-MORESQUE PLATE; in centre, coat of arms, a lion rampant.
Lent by CHARLES BUTLER, ESQ.

575. ALCORA-WARE PLAQUE; painted in colours representing Cardinal in his study displaying a reliquary or chasse; above, religious symbols; bold scroll border.
Lent by GEORGE R. HARDING, ESQ.

576. HISPANO-MORESQUE DISH, with shield of arms in centre and thumb design border in gold lustre. Valencia. 16th century.
Lent by MESSRS. DURLACHER BROTHERS.

577. "AVE MARIA" PLAQUE in copper lustre.
Lent by FRANCIS W. MARK, ESQ.

578. HISPANO-MORESQUE DISH, with shield of arms in centre; around, cross-hatched bands and diaper. Valencia. 16th century.
Lent by SEÑOR DON G. Y. DE OSMA.

579. HISPANO-MORESQUE TILE with conventional blue flowers in panels of gold lustre. Malaga. 15th century.
Lent by SEÑOR DON G. J. DE OSMA.

580. HISPANO-MORESQUE DISH; in centre, coat of arms and lion rampant; broad ribbed and studded border, rich metallic lustre.
Lent by GEORGE R. HARDING, ESQ.

581. "AVE MARIA" PLAQUE in copper lustre.
Lent by FRANCIS W. MARK, ESQ.

582. HISPANO-MORESQUE COPPER LUSTRE JUG.
Lent by MESSRS. I. SASSON & CO.

583. AZULÉJO TILE from Cordova. 16th century.
Lent by MESSRS. I. SASSON & CO.

584. SOUP TUREEN, cover and stand.
Lent by J. H. FITZHENRY, ESQ.

585. TOLEDO TILE. 16th century.
Lent by MESSRS. I. SASSON & CO.

586. SEVILLE TILE. 16th century.
Lent by MESSRS. I. SASSON & CO.

587. TILE, with arms of Castile and Leon on double-headed imperial eagle.
Lent by LADY LAYARD.

588. HISPANO-MORESQUE BOWL, with copper lustred roses within blue circles.
Lent by H. WALLIS, ESQ.

589. HISPANO-MORESQUE FOUR-HANDLED VASE of copper lustre, with inscription.
Lent by H. WALLIS, ESQ.

590. HISPANO-MORESQUE PHARMACY JAR, blue and brown lustre with rows of leafy pattern.
Lent by H. WALLIS, ESQ.

591. HISPANO-MORESQUE PHARMACY JAR, with tressilled pattern of copper lustre between blue horizontal bands.
Lent by FRANCIS W. MARK, ESQ.

592. MILK GLASS TUMBLER with arms of Spain and inscribed, "Vivat Carlos III."
Lent by ALBERT SANDEMAN, ESQ.

593. MILK GLASS TUMBLER with arms of Spain and inscribed VIVAT E REY DE ESPANIA Y INDIA REX.
Lent by ALBERT SANDEMAN, ESQ.

CASE P.

EMBROIDERIES.

594. CHASUBLE, STOLE, COLLAR OF DALMATIC AND BURSE, of white silk and silver tissue richly embroidered in gold and corals. 16th century.
Lent by MRS. CONYERS MORELL.

595. CHASUBLE OF GOLD TISSUE. Appliqué arabesque design on green velvet. Medallions in gold and coloured silks of SS. Jerome, John the Baptist, and Virgin and Child. 16th century.
Lent by C. P. ROWLEY, ESQ.

596. RED VELVET CHASUBLE, embroidered in gold and silver with a central figure of the Virgin, grotesque heads in the drapery. 16th century.
Lent by M. LOUIS MARCY.

597. CHASUBLE OF RED BROCADE, gold and silver band with a medallion of the Virgin and shield with two lizards.
Lent by M. LOUIS MARCY.

598. A CREAM CLOTH CHASUBLE, embroidered in gold and coloured silks; chimerical animals. In the centre gold and silver embroidered velvet with a medallion of the Virgin. Renaissance.
Lent by M. LOUIS MARCY.

599. DALMATIC. Floral design, embroidered in coloured silks on white satin; border thickly embroidered in gold thread.
Lent by OSCOTT COLLEGE, BIRMINGHAM.

601. COVERLET OF WHITE LINEN embroidered with flowers and birds in coloured silk in various stitches. 18th century.

Lent by MISS E. V. G. SANDEMAN.

602. COVERLET OF WHITE LINEN embroidered in laid silks. Tree design with flowers, fruit, and figures. Portuguese.

Lent by MISS E. V. G. SANDEMAN.

603. COVERLET IN WHITE LINEN. Embroidered in coloured silks; laid stitches. Portuguese. Design of birds and flowers.

Lent by MRS. MAUDSLAY.

CASE Q.

SILVER PLATE LENT BY LT.-COL. J. G. SANDEMAN.

604. HEXAGONAL TEA-CANISTER embossed in high relief, with pomegranates and lions' masks; on centre at side, coat of arms.

605. CIRCULAR ROSE-WATER DISH, repoussé. In centre a bird, around which animals; the outer edge is decorated with pomegranates; all in high relief.

606. SALVER, elaborately embossed in high relief; in centre the arms of Portugal surrounded by groups of animals, fishes, and birds, and arabesque designs and masks: the outer edge fleurs-de-lis. 17th century.

607. LARGE CIRCULAR ROSE-WATER DISH. In centre cupid with trident riding on dolphin; around border of fishes and flowers; the outer edge shell ornament.

608. SHELL-SHAPED BARBER'S BASIN; fluted with beaded edge. 18th century.

609. CIRCULAR ROSE-WATER DISH, repoussé. In centre a heart and two eagles, border of pomegranates and arabesque ornaments, all in high relief.

610. REPOUSSÉ SALVER, with foot decorated with pomegranates in high relief. 15th century.

611. CIRCULAR SALVER, repoussé. In centre bird on tree; around, border of pomegranates and flowers in high relief.

612. REPOUSSÉ DISH, with high boss in centre, decorated with a rose border of pomegranates and leaves. 17th century.

613. PIERCED SILVER BASKET, raised centre. 17th century.

614. THURIBLE. Lower part decorated with pomegranates, the upper pierced and with masks. 16th century.

615. SUGAR BASIN with fluted edge and embossed centre. 17th century.

616. PIERCED SILVER BASKET, with raised centre, fleur-de-lis pattern. 17th century.

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617. THURIBLE.

Lent by OSCOTT COLLEGE, BIRMINGHAM.

618. SILVER VASE AND COVER, decorated with masks and floral ornaments.

Lent by GEORGE DONALDSON, ESQ.

619. SILVER FLAGON. Portuguese work. Late 18th century.

Lent by LORD AMHERST OF HACKNEY.

620. INCENSE BOAT.

Lent by OSCOTT COLLEGE, BIRMINGHAM.

LENT BY ALBERT SANDEMAN, ESQ.

621. SILVER JUG, with floral decorations; the handle in form of a mermaid.

622. FOUR SILVER CANDLESTICKS.

623. TWO SILVER ROSE-WATER DISHES, with birds in centre, embossed with pomegranates; high relief.

624. FOUR SILVER CANDLESTICKS.

625. SILVER MARRIAGE ROSE-WATER DISH; in centre two hands holding crown; below which two winged hearts.

626. TWO TOOTHPICK STANDS.

627. SILK COPE. Purple and gold. 15th century.

Lent by MESSRS. SASSON & CO.

CASE R.

ARMS AND ARMOUR.

631. PAIR OF SNAPHAUNCE PISTOLS, the stocks mounted with chased and pierced silver, partly octagonal barrels, armourers' marks in gold. End of 17th century.

Lent by W. H. SPILLER, ESQ.

632. LARGE POWDER FLASK of horn, inlaid with vase of flowers, &c., in mother-of-pearl, brass, and tortoiseshell, bronze mounted. 17th century.

Lent by S. J. WHAWELL, ESQ.

633. PLAIN CUP-HILTED RAPIER, turn over and pierced inner shell. 17th century.

Lent by S. J. WHAWELL, ESQ.

634. PEASCOD BREASTPLATE entirely engraved with vertical bands, oval medallions with Romanesque figures, and in the centre the monogram C.C. surmounted by a crown. *Circa* 1570.

Lent by GUY F. LAKING, ESQ.

635. RAPIER with facetted pommel, curved quillons, triple bars, delicately knotted, hexagonal blade with initials I.H.S.. *Circa* 1590.

Lent by GUY F. LAKING, ESQ.

636. PART OF A SWORD HANGER, castellated work, rosettes, &c., in steel. Early 16th century.

Lent by W. H. SPILLER, ESQ.

637. SMALL FLASK of carved horn hunting figures. 18th century costume.

Lent by S. J. WHAWELL, ESQ.

638. CIRCULAR STEEL BUCKLER with two sword breakers, centre having hook for attachment of a lantern, studded with brass head rivets. *Circa* 1600.

Lent by GUY F. LAKING, ESQ.

639. RAPIER, the grip, pommel, quillon, and knuckle-guard formed as a pierced knot in chiselled steel, the blade signed TOLEDO. *Circa* 1600.

Lent by S. J. WHAWELL, ESQ.

640. SMALL BACK-EDGED KNIFE; facetted handle, inlaid with bands of ivory, &c. 17th century.

Lent by W. H. SPILLER, ESQ.

641. CUP-HILTED RAPIER, bright steel; conventional lion ornaments, grooved blade. 17th century.

Lent by S. J. WHAWELL, ESQ.

642. DEMI-CHANRON engraved and gilt with scrolls, &c. In the front are remains of a shield in metal gilt. *Circa* 1550.

Lent by GUY F. LAKING, ESQ.

643. HUNTING SPEAR, with blade richly engraved and gilt. From the Spitzer collection.

Lent by CHARLES DAVIS, ESQ.

644. RUSSET SWORD HILT, fig-shaped pommel, curved quillons and steel, inlaid with scrolls, &c., in silver. Doubly-fluted blade; signed JOHANNIO TICHINNIO. 17th century.

Lent by S. J. WHAWELL, ESQ.

645. CUP-HILTED RAPIER of bright steel, ornamented with subjects from the Bayeaux tapestry; grooved blade; signed THOMAS AILIA. 17th century.

Lent by S. J. WHAWELL, ESQ.

646. MAIN GAUCHE DAGGER, straight quillons, oviform pommel, knuckle plates, chased and pierced with scrolls, &c., back-edged blade with sword breaker. *Circa* 1610.

Lent by W. H. SPILLER, ESQ.

647. CIRCULAR IVORY POWDER-FLASK, ornamented in blued steel, pierced design. 16th century.

Lent by S. J. WHAWELL, ESQ.

648. OPEN CASQUE of classical form entirely forged from one piece, roped ridges, ear-pieces of four plates, spiral ornamentation, studded with brass rivets. *Circa* 1545.

Lent by S. J. WHAWELL, ESQ.

649. CIRCULAR SHIELD of russet steel, the centre embossed with a grotesque female mask; the border and eight panels in the centre, finely inlaid with foliated scrolls in silver, roped edges, 23¼ in. diam. *Circa* 1580.

Lent by S. J. WHAWELL, ESQ.

650. CIRCULAR POWDER-FLASK, of dark wood, annular design in brass and ivory; silk cords attached.

Lent by GUY F. LAKING, ESQ.

651. PLUG BAYONET, slight shell and straight quillons, ebony grip, annular design in ivory, the blade double edge engraved with coat of arms and scrolls overlaid with gold, embroidered scabbard. 17th century.

Lent by S. J. WHAWELL, ESQ.

652. CLOSE HELMET of bright steel, serrated comb, sunk band, bevor and visor, slightly roped and pierced with circular holes, the chin-piece opens down the side. *Circa* 1530.

Lent by W. H. SPILLER, ESQ.

653. ARMET, of fine form; the skull has a small treble roping and depressed line, the visor and bevor are in one; embossed with a zigzag pattern and engraved in lines. The chin-piece opens down the side and is turned under, fitting the gorget rim, and giving full play to the head. *Circa* 1500. From the Mgowo collection.

Lent by GUY F. LAKING, ESQ.

654. CUP-HILTED RAPIER of bright steel, pierced and chiselled with exotic plants, spirally-fluted quillons and knuckle guard, grooved blade. *Circa* 1610.

Lent by S. J. WHAWELL, ESQ.

655. MAIN GAUCHE DAGGER, the hilt entirely pierced with scrolls, &c., spirally-fluted pommel, back-edged blade, double sword-breaker. *Circa* 1610.

Lent by W. H. SPILLER, ESQ.

656. SWORD with silver-gilt hilt, the pommel of which is elaborately chased; large grotesque heads at base of hilt and a number of smaller heads rising to the pommel.

Lent by M. LOUIS MARCY.

657. PIECE OF NET VELVET APPLIQUÉ. 16th century.

Lent by MESSRS. SASSON & CO.

CASE S.

SILVER PLATE.—LENT BY SIR FRANCIS COOK, BART.

661. SILVER-GILT CHALICE. *Circa* 1500–10.

662. SILVER-GILT MONSTRANCE, with bells. Portuguese. *Circa* 1540.

663. SILVER-GILT SALVER. Portuguese Gothic work, embossed in high relief with battle subject. *Circa* 1490.

664. SILVER MONSTRANCE, the work of the celebrated silversmith, Juan de Arpre, formerly belonging to the Church of St. Isidro in Leon, inscribed on the base "Soy de la parrochia di San Isidro de Leon." *Circa* 1550.

665. SILVER-GILT CHALICE. Spanish "plâteresque" style. *Circa* 1500–20.

666. SILVER-GILT CHALICE, Gothic style. Spanish. *Circa* 1490.

667. SILVER-GILT CUSTODIA AND MONSTRANCE, combined. Portuguese. *Circa* 1600.

668. SILVER PROCESSIONAL CROSS. Spanish. *Circa* 1580.

669. SILVER EWER. Portuguese work. *Circa* 1600–50.

670. SILVER-GILT CHALICE. Portuguese work. *Circa* 1510.

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671. PAIR OF SILVER CANDLESTICKS.

Lent by ANDREW K. HICHENS, ESQ.

672. SHELL-SHAPED TUREEN, with scroll and shell-shaped pattern in high relief. In centre of lid half-length figure, from which issue rays. Hispano-Mexican.
Lent by R. H. BENSON, ESQ.

LENT BY LIEUT.-COL. J. G. SANDEMAN.

673. OBLONG SALVER, with two coats of arms in centre; basket pattern; border of masks and flowers, in high relief.

674. OBLONG SALVER, with coat of arms in centre; similar to the preceding, but of later make.

675. MARRIAGE SALVER, gilt repoussé in high relief; in centre bird standing on winged heart; border of tulips, other flowers, and arabesques.

676. EWER; handle in form of a female figure.

677. SUGAR BASIN, fluted and engraved on outer edge with arabesques.

678. REPOUSSÉ OBLONG SALVER, with centre, a mythological figure holding corn, a lobster and a lion at her feet; standing in a landscape with snakes, one of which is winged; floral border.

679. GILT DISH, BASIN, AND COVER, decorated with festoons and flowers. 17th century.

680. BASKET-WORK REPOUSSÉ ROSE-WATER DISH. 15th century.

CASE T.

ARMS, ARMOUR, METAL-WORK, ETC.

681. MORION engraved in bands, with trophies of arms, &c., brass rivet. *Circa* 1600.
Lent by S. J. WHAWELL, ESQ.

682. SWORD HANGER, mounted with four rings for attachment of the frog. Early 16th century.
Lent by GUY F. LAKING, ESQ.

683. SPANNER OF CHISELLED STEEL, with slight inlays of gold. *Circa* 1610.
Lent by GUY F. LAKING, ESQ.

684. PLAIN STEEL MAIN GAUCHE DAGGER AND RAPIER, *en suite*, chased inner guards, grooved blade. *Circa* 1615.

Lent by PERCY MACQUOID, ESQ.

685. FOOT SOLDIER'S SWORD, blued steel hilt, trebly grooved blade, original scabbard; mounted in engraved steel. 16th century.

Lent by S. J. WHAWELL, ESQ.

686. ARM-PIECE, consisting of a pauldron with three plates, five turners, vambraces, and coudres. The decoration consists of a lion's head embossed, and engraving representing St. George, and figures in Romanesque costume; the inner part of the coudres engraved with a man holding a spear in the costume of *circa* 1580.

Lent by GUY F. LAKING, ESQ.

687. GOTHIC BREAST-PLATE, with slight tapul gussets and turnover of great strength, five plates of the tasses, lance rest. *Circa* 1490.

Lent by S. J. WHAWELL, ESQ.

688. MAIN GAUCHE AND RAPIER, *en suite*, chased and pierced cup hilt with sword breakers, triangular blade to the rapier, leather-covered *recasso*. *Circa* 1610.

Lent by PERCY MACQUOID, ESQ.

689. MACE of russet iron with spirally fluted grip. *Circa* 1550.

Lent by GUY F. LAKING, ESQ.

690. HIGH COMBED MORION engraved with a circular medallion of a boar and a tree. Raphaelesque arches and scrolls. *Circa* 1600.

Lent by W. H. SPILLER, ESQ.

691. PORTUGUESE SHELL-HILTED SWORD, curved quillons, grooved blade, armourer's mark.

Lent by S. J. WHAWELL, ESQ.

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692. CHASUBLE. Gold and black Florentine brocade. Embroidered in shaded gold and coloured silk, with figures representing scenes of the Passion. 16th century.

Lent by JOHN SARGENT, ESQ., A.R.A.

693. CRUCIFIX. Attributed to Alonso Cano.

Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

695. CHASUBLE of white satin, embroidered in high relief with flowers and fruit in gold and coloured silks, and studded with precious stones. Medallion, "Agnus Dei"; in centre, two angels in adoration. 18th century.

Lent by STONYHURST COLLEGE.

696. IVORY AND GOLD CASKET. Hispano-Moresque. 14th century.

Lent by the MISSES MONK.

697. BRASS REPOUSSÉ PLAQUE representing the Nativity.

Lent by FRANCIS W. MARK, ESQ.

698. SILVER PICTURE representing "The Last Supper."

Lent by MESSRS. HARRIS AND CO.

699. RELIQUARY in form of a bust, embossed copper gilt, Spanish Gothic.

Lent by W. LAWRIE, ESQ.

700. FRAGMENT OF A CLOAK, formerly belonging to Doña Leonor de Castro (second wife of Don Felipe, son of Ferdinand, first Archbishop of Seville); silk on gold ground, made at the Hispano-Moresque looms at Malaga. This fragment is from the tomb of the Princess at Villarcazar de Serga. 14th century.

Lent by M. R. DE MADRAZO.

701. BRASS INLAID GRIP DAGGER, single quillon, back edged with gadrooned blade. *Circa* 1650.

Lent by A. BICKSON, ESQ.

702. PAIR OF BRONZE GILT STIRRUPS, with figures and acanthus scrolls in relief. *Circa* 1580.

Lent by GUY F. LAKING, ESQ.

703. TWO PLUG BAYONETS, with armour mark M, surmounted by a crown. *Circa* 1620.

Lent by A. BICKSON, ESQ.

704. PLUG BAYONET, mounted in chased silver.

Lent by A. BICKSON, ESQ.

705. PLUG BAYONET and scabbard.

Lent by A. BICKSON, ESQ.

CASE U.

EMBROIDERIES, ETC.

710. WHITE SILK, embroidered in large floral design, with coloured silks and gold and tinsel thread.

Lent by CHARLES BUTLER, ESQ.

711. ORPHREY. Arabesque repetition design, embroidered in coloured silks and appliqué, on ground of laid gold thread. 17th century.

Lent by CHARLES BUTLER, ESQ.

712. TWO ORPHREYS. Raised gold and silver embroidery appliqué on red velvet. Figure medallions. 16th century.

Lent by MRS. DOUGLAS FRESHFIELD.

713. COPE of Genoa velvet. Border in laid gold and coloured silk. Figures, appliqué in gold and silk embroidery, of SS. Sebastian, Andrew, Peter, the Holy Father, SS. Michael, John the Baptist, Jerome, and the Annunciation. 16th century.

Lent by JOHN SARGENT, ESQ., A.R.A.

714. ALTAR FRONTAL. Large arabesque of flowers and leaves; Phœnix in centre in raised gold, worked on white silk ground in coarse feather-stitch. Dated 1680.

Lent by MRS. LAYLAND BARRATT.

715. ALTAR FRONTAL. Red velvet. Arabesque design inlaid gold; in centre, medallion vision of B. Virgin, embroidered in shaded gold. Orphreys of shaded gold representing SS. Luke and John the Baptist. Superfrontal, arabesque with figures of saints and Virgin and Child. Signed "Fra Gabriel." 16th century.

Lent by EL CONDE DE VALENCIA DE DON JUAN.

716. RED VELVET. JEWISH embroidery in gold thread in high relief, with plaques of gilt metal appliqué. 17th century.

Lent by CHARLES BUTLER, ESQ.

717. HANGING, inlaid silver, embroidered floral design in coloured silks.

Lent by MRS. ECKERSLEY.

718. FIVE PANELS, representing scenes of the Passion and Crucifixion. Embroidered in laid gold and coloured silks; figures partly raised and appliqué. 15th century.

Lent by CHARLES BUTLER, ESQ.

719. CRUCIFIX. 15th century. Gilded brass mountings and ivory figures, set with precious stones.

Lent by OSCOTT COLLEGE, BIRMINGHAM.

720. PROCESSIONAL CROSS of silver repoussé. In the centre figure of Christ; at the two sides, figures of the Virgin and St. John; at the base, figure of the Magdalen; above, the Pelican. On the reverse side in the centre, figure of a Pope surrounded by the four Evangelists.

Lent by the MARQUESS OF BUTE, K.T.

721. SILVER SALVER. 16th century.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

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727. COMPLETE WAR HARNESS of the end of the 15th century of bright steel, decorated with bands of fluting and ornamented in places with pierced designs. Consisting of the breastplate, triangular turnover and gussets, placcate, three plate tasses and tassets of single plates, back plate with V-shaped hollow and garde de rein of three plates, armourer's mark on the lowest plate, espallier pauldrons, fan-like plates covering the shoulder-blades, rere and vambraces, coudres gauntlets with long pointed cuffs, each bearing the armourer's mark, and ribbed knuckle-plates, large and complete cuisses of two plates with triangular ridge, the knee-pieces covering the upper part of the jambs, fan-shaped plates on either side. Jambs and pointed-toed sollerettes, gorget and armet, the crown of unusually delicate form and coming to a sharp ridge, it opens down the front of the chin and has the cheek-pieces hinged at the top. The armourer's mark, shield of Leon and Castile, is twice repeated at the back of the crown, which is pierced at the top for the attachment of the crest. The suit is mounted on a saddle of later date, but the chanfron mainfaire and bit are of the same period as the rest of the suit; the chanfron is ribbed and surmounted by a ribbed rondelle. The weapons worn are by the left side of the knight, a sword wheel pommel, and drooping quillons; the hilt is plated with silver, the sheath and hanger are copied from that, worn in the effigy of John de la Pole, Duke of Suffolk, in Wingfield Church, Suffolk. A dagger, "a rouelle," is worn on the right side and a mace of blackened steel with broadening flanges hangs at the saddle-bow. The restorations in this suit consist only of the two rondelles, the right knee-plate, and the right espallier.

The trappings and saddle are lent by F. Stibbert, Esq., and the banner by M. R. de Madrazo.

Lent by GUY F. LAKING, ESQ.

728. SUIT OF CAP-A-PIE BRIGHT STEEL ARMOUR: roped gussets and ridges, studded with bright steel rivets, consisting of globose breast-plate, movable gussets, back-plates, two plates of the garde de rein, three plates of the tasses, tassets of four plates, espallier rere and vambraces, heart-shaped coudres, roped gauntlets, cuisses of two plates, knee-pieces, demi-jambs, and mail sollerettes, steel toes, gorget and burgonet with cheek-pieces, large umbril and falling buffe holding a lance. *Circa* 1530.

Lent by S. J. WHAWELL, ESQ.

729. FOUR MIRRORS in carved and gilt frames.

Lent by FRANCIS W. MARK, ESQ.

730. CIRCULAR SILVER DISH, with interlaced design and centre medallion, representing Lucretia. Portuguese. 17th century.

Lent by MESSRS. DURLACHER BROTHERS.

731. IVORY MEDALLION; Virgin and Child, set in silver filigree frame; by Alonso Cano.

Lent by ARCHIBALD STIRLING, ESQ.

732. LEATHER SCREEN, decorated with foliage, animals, and birds.

Lent by SIR WILLIAM FARRER.

733. CABINET. 17th century.

Lent by M. STANISLAS BARON.

734. TWO HISPANO-MORESQUE VASES.

Lent by MESSRS. HARRIS AND CO.

735. EIGHT MIRRORS in gilt frames.

Lent by the HON. MRS. MOSTYN.

736. HISPANO-MORESQUE EWER, brown lustre; decorated with male figures, birds, &c.

Lent by M. LÉON SOMZÉE.

737. TWO HISPANO-MORESQUE PLATES, blue and lustre floral designs.

Lent by MISS GRIMSHAW and the HON. MRS. PRESTON.

738. PAIR OF HISPANO-MORESQUE, blue and lustre ware vases. 17th century.

Lent by DON ENRIQUE GOMEZ.

739. VERGUEÑO, HISPANO-MORESQUE with original base.

Lent by LT.-COL. J. G. SANDEMAN.

740. CARVING in WOOD, with bust of Fra Juan de Campania, Bishop. 18th century.

Lent by M. STANISLAS BARON.

742. CARVING in WOOD, with bust of Fra Rignaldo Gracian, Bishop. 18th century.
Lent by M. STANISLAS BARON.

743. ALCORA PLATE.
Lent by MESSRS. I. SASSON & CO.

744. MOORISH CABINET OR VERGUEÑO, with original base, *temp.* Charles V.
Lent by VINCENT J. ROBINSON, ESQ., C.I.E.

745. RELIQUARY in embossed copper and gilt, in the form of a bust. 16th century.
Lent by M. STANISLAS BARON.

746. TWO MIRRORS, decorated with coral: open metal frame.
Lent by LADY LAYARD.

747. DOWER CHEST, some parts of the interior being carved in Spanish-Gothic style. The lid painted in representation of Christ appearing to St. Peter before a city.
Lent by FRANCIS W. MARK, ESQ.

748. REPOUSSÉ SILVER LAMP with medallions of saints and hanging chains; cherubs' heads in relief.
Lent by STUART M. SAMUEL, ESQ.

749. TWO HISPANO-MORESQUE FRAMED DISHES.
Lent by the HON. MRS. MOSTYN.

750. LARGE VASE in Hispano-Moresque pottery from the works of Mallorca of Palma; ornamented in relief in blue and green enamel with white vertical bands. 15th century.
Lent by M. STANISLAS BARON.

751. SILVER BRAZIER with open worked cover and boldly chased flowers. Maker's mark "Dominguez," probably Juan Antonio Dominguez of Toledo; 18th century.
Lent by STUART M. SAMUEL, ESQ.

752. CHASUBLE. Embroidered with scenes of the Life of St. John the Baptist. Late 15th or early 16th century. Exhibited at the Madrid Exhibition 1892–1893. Mounted in a screen.
Lent by SIR SAMUEL MONTAGU, BART, M.P.

753. ARMCHAIR, with leather seat and back.
Lent by ARTHUR LESLIE COLLIE, ESQ.

754. SILVER CANOPY, Spanish, of the 17th century, supported on four embossed silver columns, with gilt bands and capitals. A moulded cornice, with embossed frieze, connects the roof of rich repoussé work, in scrolls and flowers, with four oval embossed shields at the corners, surmounted by a circular dome divided into panels with four oval gilt bosses, one being inscribed. A silver crown with cross and bell surmounts the whole. The base contains an inscribed stand for throne, with silver border and gilt shields with cherub heads.

This important work of art was evidently constructed to contain the representation of a Patron Saint, and was probably used for Processional purposes. The inscription on the dome states that it was presented to the Carmona Convent in the year 1637, and cost the sum of 1,000 ducats.

Lent by MESSRS. HARRIS AND CO.

755. GOTHIC CARVED GROUP representing the Entombment, carved in one piece. 15th century.

Lent by MESSRS. HARRIS AND CO.

756. STEEL MOUNTED VELVET BOX. 16th century.

Lent by MESSRS. HARRIS AND CO.

757. TAPESTRY. A bishop administering the tonsure.

Lent by LADY LAYARD.

758. ARMCHAIR.

Lent by W. LAWRIE, ESQ.

759. TALL BRASS LAMP on foot.

Lent by FRANCIS W. MARK, ESQ.

760. MOORISH VASE of the Alhambra type, with winged handles; decoration in brown blue arabesque scrolls.

Lent by VINCENT J. ROBINSON, ESQ., C.I.E.

761. SILVER REPOUSSÉ HANGING LAMP.

Lent by FRANCIS W. MARK, ESQ.

762. BENITIER or Holy Water Stoup.

Lent by FRANCIS W. MARK, ESQ.

763. LEATHER TRUNK, embossed with design in whipcord; iron bands, and lock and key of the period 16th century.

Lent by SEÑOR DON JUAN DU BOSC.

764. INLAID CABINET. Portuguese. 16th century; with coat of arms and inscriptions.
Lent by GEORGE DONALDSON, ESQ.

765. RELIQUARY in carved wood and gilt in the form of a bust of St. Gregory. 17th century.
Lent by M. STANISLAS BARON.

766. FOUR CARVED WOOD GILT PANELS from Aragon. 16th century.
Lent by M. STANISLAS BARON.

767. TWO LEATHER CHAIRS.
Lent by W. LAWRIE, ESQ.

768. EBONY CABINET, inlaid with tortoiseshell and mounted with metal gilt ornamentations.
Lent by LADY LAYARD.

769. RELIQUARY in embossed copper gilt, in the form of a bust. 16th century.
Lent by M. STANISLAS BARON.

770. CHAIR in marqueterie from a convent at Saragossa. 16th century.
Lent by M. STANISLAS BARON.

771. TWO PIECES OF CALDOS WARE.
Lent by ALBERT SANDEMAN, ESQ.

772. BRASS BRAZIER, of large size.
Lent by FRANCIS W. MARK, ESQ.

773. EARTHENWARE PLATE made at Mallorca.
Lent by MISS GRIMSHAW and the HON. MRS. PRESTON.

774. LARGE VASE of Hispano-Moresque pottery from the famous Malaga works. Decorated at Orihuela in arabesque design. The foot supporting the vase was made by Fortuny and is signed and dated. 12th century.
Lent by M. STANISLAS BARON.

775. TWO VASES of Portuguese faience.
Lent by ALBERT SANDEMAN, ESQ.

776. SILK CARPET, with the arms of Leon and Castile.

Lent by GUY F. LAKING, ESQ.

777. EIGHT PIECES OF TAPESTRY. 16th century.

1. Arms of a Cardinal. 2. Old coat of arms. 3. Rebecca at the well. 4. A Tournament. 5. Feast of Darius. 6. Proclamation of Saul. 7. Banquet. 8. Banquet.

Lent by R. B. CUNNINGHAME GRAHAM, ESQ.

778. COVERLET. Heavy knotted and darned embroidery on linen in blue and brown flax.

Lent by MRS. DOUGLAS FRESHFIELD.

779. ALTAR FRONTAL.

Lent by MRS. DOUGLAS FRESHFIELD.

780. CARPET IN SILK AND LINEN; made at Badajoz. 17th century.

Lent by M. STANISLAS BARON.

781. ALTAR FRONTAL, silk embroidered in velvet.

Lent by CHARLES BUTLER, ESQ.

782. PAIR OF RUGS.

Lent by MESSRS. HARRIS AND CO.

783. TORTOISESHELL CABINET inlaid with ivory.

Lent by WICKHAM FLOWER, ESQ.

784. PANEL OF HISPANO-MORESQUE TILES with quarterly coat of arms.

Lent by F. DU CANE GODMAN, ESQ., F.R.S.

785. PAIR OF HISPANO-MORESQUE TWO-HANDLED VASES of copper lustre.

Lent by H. WALLIS, ESQ.

786. PAIR OF HISPANO-MORESQUE VASES of copper lustre.

Lent by H. WALLIS, ESQ.

787. PAIR OF HISPANO-MORESQUE PHARMACY JARS of gold lustre with blue rosettes.

Lent by H. WALLIS, ESQ.

788. PANEL OF HISPANO-MORESQUE TILES with arms of Leon and Castile, from the Casa de Pilatos, Seville. *Circa* 1533.

Lent by H. WALLIS, ESQ.

789. LARGE SILVER REPOUSSÉ DISH by Juan de Arpre of Valladolid. 17th century.

Lent by M. STANISLAS BARON.

790. A COLOSSAL STATUE in wood of Father Tafre, founder of the first hospital at Valencia. He holds a plan of the hospital. Spanish School.

Lent by M. STANISLAS BARON.

BALCONY.

EMBROIDERIES, CARVINGS. ETC.

793. CABINET, Hispano-Moresque.

Lent by HAMILTON AÏDÉ, ESQ.

794. HISPANO-MORESQUE DOOR. 15th century.

Lent by M. STANISLAS BARON.

795. HISPANO-MORESQUE EMBROIDERY. 14th century.

Lent by M. R. DE MADRAZO.

796. MS. ON LEATHER. Spanish-American? Probably the work of an Indian convert to Christianity written in peculiar Latin and describing a local fight, a drawing of which is given at the foot. *Circ.* 1500–1530.

Lent by the EARL OF CRAWFORD, K.T.

797. MS. ON LEATHER. Spanish-American? An exercise in arithmetic in barbarous Latin with a very strange system of notation. *Circ.* 1500–1530.

Lent by the EARL OF CRAWFORD, K.T.

798. MS. ON LEATHER. Spanish-American? Apparently a letter or communication.

Lent by the EARL OF CRAWFORD, K.T.

799. ST. FRANCIS OF ASSISI. Tapestry.

Lent by MISS GRIMSHAW and the HON. MRS. PRESTON.

800. CASKET, damascened.

Lent by W. LAWRIE, ESQ.

801. EMBROIDERED ALTAR FRONTAL. 16th century.

Lent by MESSRS. HARRIS AND CO.

802. COPE in blue and gold

Lent by MESSRS. HARRIS AND CO.

803. IVORY CRUCIFIX, one of the largest known; with the exception of the arms it is carved in one piece. This crucifix is regarded as one of the masterpieces of Alonso Cano. 17th century. Exhibited at the South Kensington Museum Loan Exhibition, 1862.

Lent by OSCOTT COLLEGE, BIRMINGHAM.

804. BOOK STAND, HISPANO-MORESQUE, ornamented with marqueterie. 17th century.

Lent by M. STANISLAS BARON.

805. LECTERN OF WROUGHT IRON. 18th century.

Lent by M. STANISLAS BARON.

806. PIECE OF GOLD EMBROIDERY, with Arabic inscription, Hispano-Moresque.

Lent by M. STANISLAS BARON.

807. TERRA-COTTA RELIEF OF THE VIRGIN AND CHILD; school of Alonso Cano.

Lent by the FATHERS OF THE ORATORY.

808. TWO PREDELLAS, each containing paintings of six saints' heads; formerly belonging to a small altar.

Lent by FRANCIS W. MARK, ESQ.

809. CENTRE OF A BANNER. Embroidery.

Lent by MESSRS. HARRIS AND CO.

810. SILK EMBROIDERY WITH COAT OF ARMS.

Lent by MESSRS. HARRIS AND CO.

811. PAIR OF RELIQUARIES, in shape of Imperial eagle, in silver filigree work.

Lent by VISCOUNTESS DUNCANNON.

CASE V.

MANUSCRIPTS AND BOOKS LENT BY THE EARL OF CRAWFORD, K.T.

817. ARMORIAL GENERAL. Arms and Heraldry. Manuscript on vellum of the early part of the 15th century, with 236 coats of arms and flags with heraldic bearings richly emblazoned. Written by an officer of arms, a native of the Province of Beyra, in Portugal, whilst he was attending the Council of Constance in 1416.

818. BEATUS, ST. (vulgarly called San Biecco, Abbot of Valcavado near Saldano in Castilla la Vieja, died A.D. 798) [Commentarius in Apocalypsim.]—At end: Codex Apocalipsis duodenario ecclesiarum numero ita duodenario ordine librorum incisione distinctio. — Explanatio Danielis prophete ad auctore b'i joh'i (S. Hieronymo)—In 1 vol., large folio, manuscript on vellum. *Circa* 1150.

With 110 miniatures, all very large, but many of them nearly 14 inches by 6 in dimension, and some larger still, painted on grounds of deep and vivid colour—including a circular map of the world. Calf binding, in a morocco case. Written in North Spain (Old Castile or Aragon).

The finest extant monument of Spanish graphic art in the time of Alfonso VII. the Emperor. According to the opinion of Comte A. de Bastard, there is no twelfth century MS. in existence which can presume to rival this grand volume in artistic value.

819. AL KUR'ĀN. Surat 3 and 4. Written on vellum, 117 ff., in gold letters, large Maghrabi characters, tending to Cufic, five lines to the page. 4to. Hispano-Moresque, about A.D. 1000.

820. CASSIODORUS. Expositio digesta Psalmorum. Large folio. Manuscript on vellum. 12th century.

Written by a Spanish scribe named Cumanxius; with numerous ornamental initials of interlaced work, some of which bear a striking resemblance to the decorative work of the early Celtic school.

821. SERVICES FOR THE FIRST NIGHTS OF PASSOVER, for the Sabbath preceding the Festival of Passover, and for the Days of the Passover Festival. Folio. Hebrew Manuscript on vellum, profusely illuminated and ornamented. About the middle of the 16th century.

822. MISSALE mixtum secundum regulam beati Isidori dictum Mozarabes. Impensis Nobilis M. goricii, per P. hagenbach, Toleti, 1500. Folio.

823. BREVIARIUM secundum regulam beati hysidori. Per Petrum hagenbach. Impressum in regali civitate, Toleti, 1502. Folio.

CASE X.

MANUSCRIPTS AND BOOKS.

824. "VALERIO MAXIMO." Zaragoça, 1495. Black letter.

Brunet mentions this edition of *Valerio Maximo*, of which he does not appear to have seen a copy, as *beaucoup plus précieuse* than that printed at Seville in 1514, which he says is rare. In a most curious colophon occurs the following, "Here ends *Valerius Maximus*, which the magnificent nobleman Hugh de Urries translated when he was ambassador in England for the Most Serene King John I. of Aragon."

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

825. LA PHILOSOFIA MORAL DEL ARISTOTEL. Zaragoza, 1509. Black letter.

This book was in the collection of the celebrated Spanish collector Salva, and has his emblem on the cover, *i.e.* two clasped hands. It was translated into "Romance," for the use of Don Carlos, Prince of Viana.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

826. LOS V LIBROS DE SENECA. Toledo, 1510. Black letter.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

827. MAR DE ISTORIAS of Hernan Perez de Guzman. Printed at Valladolid (by Diego de Gumiel) 1512. Black letter.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

828. LEYES, ORDENANÇAS PREMATICAS Y DECLARACIONES de las ordenanças que hablan de las Lanas y Pānos. Toledo, 1528. Black letter.

This book treats of the Laws, Ordinances, &c., which relate to the wool trade and manufacturers of cloth, and of certain charters given to the hat and cap makers.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

829. DE INSULIS nuper inventis Ferdinandi Cortesii ad Carolum V., etc. 1532.

These letters of Fernando Cortés give an account of the Conquest of Mexico.

To these are added others giving an account of the success in spreading the Christian religion in those districts.

Lent by CHARLES BUTLER, ESQ.

830. SOBRE CARTA DE LAS LEYES, que hablan sobre los Pobres con la Instruction que se ha de tener en ello. 1540. Black letter.

This book has several pages missing at the end. It treats of the laws relating to the poor both in Castille and the Indies, and is very curious.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

831. QUADERNO DE ALGUNAS LEYES: que no estan en el Libro de las Prematicas &c. Printed at Medino del Campo by Pedro de Castro, 1544. Black letter.

This book treats of various laws apparently omitted from the code of the day. Some of them are curious, as for instance the law excluding gypsies (called Egyptians) from the kingdom, and the law that beggars must beg only in their own country.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

832. LAS QUATROCIENTAS RESPUESTAS a otras tantes Preguntas, con quinientos Proverbios; y la Segunda Parte en que se contienen otras Quatrocientas Respuestas. By Luis de Escobar. Valladolid 1550 and 1552.

Two remarkable volumes of didactic rhyme. The first originally printed in 1545. They are chiefly in the form of question and answer and are somewhat in the style of the English Tusser. The author was a Minorite Friar.

Lent by CHARLES BUTLER, ESQ.

833. EPISTOLAS del glorioso Doctor Sant Hieronymo. 1548. Black letter.

This book was in the Museo del Montino and has the stamp of the Museum.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

834. CHRONICA DEL REY DON ALFONSO EL ONZENO. Valladolid, 1551. Gothic letter. 1st ed.

This chronicle is attributed to J. Nuñez de Villasan. From the De Salva Library.

The king is represented on the frontispiece riding in the ancient Spanish manner called "à la estradiota." The Moors rode "à la gineta," or with short stirrups. A man who rode in both styles was known as "Ginete en ambas modas."

Lent by CHARLES BUTLER, ESQ.

835. CHRONICA DEL REY FERNANDO IV. Valladolid, 1554. Gothic letter.
Sometimes attributed to Fernan Sanchez de Tovar. From the Salva Library.
Fernando IV. was known in history as "el emplazado," *i.e.* the "cited," as at an execution one of the Carbajales cited him to appear before God in thirty days. He died within the "cited" time.

Lent by CHARLES BUTLER, ESQ.

836. CORONICA DE DON ALVARO DE LUNA. Milan, 1546.
Alvaro de Luna was Grand Constable of Castile under John II. He was court favourite, and being accused of aiming at supreme power, was beheaded at Valladolid. He is buried in Toledo.

Lent by CHARLES BUTLER, ESQ.

837. FLOS SANTORUM. Seville (en casa de Juan Gutierrez en la calle de Genova) 1569. Black letter.
This street is still the resort of booksellers.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

838. CORONICA DEL SERENISSIMO REY DON PEDRO, hijo del Rey don Alonso de Castilla. Pampelona, 1591. Black letter. Another edition of No. 19.
This is the chronicle of Don Pedro the Cruel, known in Spain as "el Justiciero" and "the Governor."

Lent by CHARLES BUTLER, ESQ.

839. CORONICA, DEL SERENISSIMO REY DON PEDRO, hijo del Rey Don Alonso de Castilla. Pamplona (por Pedro Porralis) 1591. By Pedro Lopez de Ayala.
The author of the Chronicle was among the most distinguished poets of the latter part of the 14th century, and the best prose writer of the same period. Taken prisoner at the battle of Naxera in 1367 he was brought to England, where he wrote a part of his poems on "a courtly life."

Lent by CHARLES BUTLER, ESQ.

840. CORONICA, del Esforçado Principe y Capitan Jorge Castrioto Rey de Epiro o' Albania. Translated from the Portuguese. By Ivanochoa de la Salde. Madrid, 1597. Black letter.

Lent by CHARLES BUTLER, ESQ.

841. DISCURSOS DEL AMPARO DE LOS LEGITIMOS POBRES Y REDUCCION DE LOS FINGIDOS. By Doctor Christoval Perez de Herrera. Madrid, 1598.

A most curious book, an attempt to deal with the "Unemployed" and to expose false poverty. It had no success.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

842. LA DESCRIPCION GENERAL DE AFRICA, Segunda Parte. Malaga, 1599. By L. del Marmol Cardvajal.

Lent by CHARLES BUTLER, ESQ.

843. CENTURIA, O HISTORIA, de los famosos hechos del Gran Conde de Barcelona don Bernardo Barcino, y de don Zinofre su hijo, y otros Cavalleros de la Provincia de Cathaluña. Barcelona, 1600. By Estevan Barellas.

This historical romance is believed to have been originally written by a Rabbi during the period of the domination of the Moors in Spain.

Lent by CHARLES BUTLER, ESQ.

844. LA VERDADERA HISTORIA DEL REY DON RODRIGO. Valencia, 1606.

This book was written in 1589 by Miguel de Luna of Granada, interpreter of Philip II. It professes to be a translation from the Arabic and to be a history of the conquest of Spain, but must be looked upon as a romance. First printed in two parts. 1592 and 1600.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

845. HISTORIA DI FILIPE II. REY DE ESPAÑA, by Luis Cabrera de Cordova. Madrid. 1619.

This is the history of Philip II., written for his son Philip III. The title-page with the portrait of Philip II. is very fine.

Lent by the RIGHT REV. THE BISHOP OF PORTSMOUTH.

846. MS. with illuminated title-page, in which DON JUAN ALPHONSO DE GUERRA Y SANDOVA, Knight of the Order of Santiago, Chronicler and King at Arms of Philip V., sets forth the titles, honours, services, etc. of the noble families of Garay, Leaniz, Mimenza, and Arrieta. It is dated at the Imperial and Crowned City of Madrid, 1736.

Lent by CHARLES BUTLER, ESQ.

847. POLITICAL CARICATURES. Etchings, with a portrait of the artist. By Francisco Goya.

Lent by PHILIP NORMAN, ESQ.

848. FIESTAS DE LA S. IGLESIA METROPOLITANA Y PATRIARCAL DE SEVILLA, by Fernando de la Torre Farfan. Folio. Seville, 1671.

Contains portraits of Ferdinand III., by Arteaga after Murillo, the first engraving of Murillo's portraits; also engraved portrait of Charles II., after Fr. de Herrera.

Lent by W. J. LEIGHTON, ESQ.

849. ORIGEN Y DIGNIDAD DE LA CAZA. A.D. 1634.

One of the earliest works on the chase by Juan Mateos, with magnificent specimens of Spanish copper-plate engraving, by P. PERETE.

Lent by W. J. LEIGHTON, ESQ.

850. MANUSCRIPT on vellum, having old binding with engraved metal corners. It describes the various benefactors of the monastery of St. Benedict, founded at Valladolid in 1390, and contains illuminations and coats of arms richly emblazoned, and portraits of Philip III. and Philip IV. of Spain.

Lent by C. FAIRFAX MURRAY, ESQ.

851. LIBRO DE HIDALGUIA. Illuminated MS., proving the right of Don Diego Ximenes de Ençiso to the rank of hidalgo. Valladolid, 1563.

Lent by M. LÉON SOMZÉE.

852. LIBRO DE HIDALGUIA. Illuminated MS., proving the right of Don Juan Goncalez de Mendoza to the rank of hidalgo. Granada, 1605.

Lent by the RT. REV. THE BISHOP OF PORTSMOUTH.

853. LIBRO DE HIDALGUIA. Illuminated MS., proving the right of Don Lazano de Yarza to the rank of hidalgo. Granada, 1608.

Lent by C. BRINSLEY MARLAY, ESQ.

854. LIBRO DE HIDALGUIA. Illuminated MS., proving the right of Doctor Don Juan de Quiñones to the rank of hidalgo. Valladolid, 1626.

Lent by C. FAIRFAX MURRAY, ESQ.

855. LIBRO DE HIDALGUIA. Illuminated MS., proving the right of Don Alonzo de Valenzuela to the rank of hidalgo. Folio on vellum. Granada, 1633.

Lent by MESSRS. ELLIS AND ELVEY.

856. LIBRO DE HIDALGUIA. Illuminated MS. on vellum, proving the right of Don Alonso Graxera to the rank of hidalgo. Granada, 1706.

Lent by C. BRINSLEY MARLAY, ESQ.

857. A SERIES OF COINS; (1) Celtiberian, 1st century, B.C.; (2) Romano-Spanish, 1st century, A.D.; (3) Visigothic, 6th and 7th centuries, A.D.; and (4) modern Portuguese.

Lent by LT.-COL. J. G. SANDEMAN.

SOUTH GALLERY.

THIRD ROOM.

PICTURES BY ARTISTS OF THE LATER AND PRESENT SPANISH SCHOOL.

860. PORTRAIT OF SEÑORITA DOÑA MARIA TERESA ALCALA GALIANO, daughter of the Spanish Ambassador and the Condesa de Casa Valencia. Pastel.

By P. VAAMONDE. Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

861. PORTRAIT OF COQUELIN, the actor, in the character of Don Cæsar de Bazan in *Ruy Blas.*

By R. DE MADRAZO. Lent by M. RAYMONDE DE MADRAZO.

862. PORTRAIT OF SEÑORITA DOÑA CONSUELO ALCALA GALIANO, daughter of the Spanish Ambassador and the Condesa de Casa Valencia. Pastel.

By P. VAAMONDE. Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

863. A VIEW IN TOLEDO.

By M. RICO. Lent by M. MARTIN RICO.

864. A ZITHER PLAYER. Water-colour.

By F. PRADILLA. Lent by CHARLES DAVIS, ESQ.

865. ROYAL PASTIME.

By BENLLIURE. Lent by MESSRS. WALLIS AND SON.

866. GOATS HERDING.

By F. PRADILLA. Lent by MESSRS. WALLIS AND SON.

867. A TOREADOR. Water-colour.

By M. FORTUNY. Lent by MRS. PERCY MACQUOID.

868. PORTRAIT OF M. SUREDA.

By F. GOYA. Lent by MME. SUREDA.

869. THE KNIFE-GRINDER.

By M. FORTUNY. Lent by M. CANDAMO.

870. PORTRAIT OF ALVARO ALCALÁ GALIANO, son of the Spanish Ambassador and the Condesa de Casa Valencia. Pastel.

By P. VAAMONDE. Lent by HIS EXCELLENCY THE SPANISH AMBASSADOR.

871. PORTRAIT OF HER ROYAL HIGHNESS THE DUCHESS OF SEVILLE.

By F. DE MADRAZO. Lent by HIS MAJESTY KING FRANÇOIS D'ASIS.

872. THE FOUNTAIN OF SANTA LUCIA, NAPLES.

By FERRANDIZ. Lent by M. STANISLAS BARON.

873. CONVALESCENCE.

By LEON Y ESCOSURA. Lent by M. LOUIS MARCY.

874. BOYS PLAYING.—A Sketch.

By F. GOYA. Lent by SIR JOHN STIRLING-MAXWELL, BART, M.P.

875. BULL ATTACKING A RELIGIOUS PROCESSION.

By F. GOYA. Lent by SIR J. G. T. SINCLAIR, BART.

876. PORTRAIT OF MADAME SUREDA.

By F. GOYA. Lent by MADAME SUREDA.

877. BOYS PLAYING AT SEE-SAW.

By F. GOYA. Lent by SIR JOHN STIRLING MAXWELL, BART., M.P.

878. A VIEW IN TOLEDO.

By LEON Y ESCOSURA. Lent by M. LOUIS MARCY.

879. PORTRAIT OF PEDRO MOCARTE, Chorister of the Cathedral at Toledo.

By F. GOYA. Lent by M. RAYMONDE DE MADRAZO.

880. COMING FROM MASS.

By A. SIMONETTI. Lent by I. P. MENDOZA, ESQ.

881. ACROBATS AT TETUAN, *unfinished.*

By M. FORTUNY. Lent by the CORPORATION OF WARRINGTON.

882. A GONDOLA SCENE IN VENICE.

By ZAMAÇOIS. Lent by MESSRS. WALLIS AND SON.

883. A PAPAL GUARD. Water-colour.

By M. FORTUNY. Lent by I. P. MENDOZA, ESQ.

884. A VIEW IN TOLEDO.

By M. RICO. Lent by M. MARTIN RICO.

885. THE MAZARIN LIBRARY. Water-colour.

By M. FORTUNY. Lent by CHARLES WERTHEIMER, ESQ.

886. A SPORTSMAN AND DOGS.

By G. QUADRONE. Lent by MESSRS. WALLIS AND SON.

887. THE ARQUEBUSIER. Water-colour.

By M. FORTUNY. Lent by THOMAS MCLEAN, ESQ.

888. A VIEW IN TOLEDO.

By M. RICO. Lent by M. MARTIN RICO.

889. TRANSPORT OF ARAB PRISONERS.

By M. FORTUNY. Lent by M. RAYMONDE DE MADRAZO.

890. OUTSIDE THE MOSQUE.

By M. FORTUNY. Lent by MESSRS. WALLIS AND SON.

891. SCENE IN A BODEGA.

By F. DOMINGO. Lent by CHARLES DAVIS, ESQ.

892. A VIEW IN TOLEDO.

By M. RICO. Lent by M. MARTIN RICO.

893. PORTRAIT OF MADAME BEISTEQUI.

By. R. DE MADRAZO. Lent by M. RAYMONDE DE MADRAZO.

894. PORTRAIT OF DON PEDRO JUAN DE ZULUETA.

By F. DE MADRAZO. Lent by the CONDE DE TORRE DIAZ.

895. AN ITALIAN PORT.

By F. PRADILLA. Lent by ARTHUR TOOTH, ESQ.

896. IN THE GARDEN.

By M. FORTUNY. Lent by MESSRS. WALLIS AND SON.

897. PORTRAIT OF THE NURSE OF THE INFANTA ISABELLA, DAUGHTER OF ISABELLA II.

By F. DE MADRAZO. Lent by HIS MAJESTY KING FRANÇOIS D'ASIS.

898. PORTRAIT OF A LADY.

By R. DE MADRAZO. Lent by M. RAYMONDE DE MADRAZO.

899. THE TOILET.

By F. PRADILLA. Lent by THOMAS MCLEAN, ESQ.

900. ON THE TERRACE.

By F. PRADILLA. Sent by MESSRS. WALLIS AND SON.

901. DON BALTASAR CARLOS ON HORSEBACK. Water-colour copy from the original at Madrid.

By A. DA GRAU. Lent by PHILIP NORMAN, ESQ.

902. PORTRAIT OF MADAME MASSON.

By R. DE MADRAZO. Lent by M. RAYMONDE DE MADRAZO.

903. A WOMAN'S HEAD. Drawing in Indian ink.

By F. GOYA. Lent by ARCHIBALD STIRLING, ESQ.

904. THE DEAD COMRADE. Etching.

By M. FORTUNY. Lent by M. RAYMONDE DE MADRAZO.

905. AN ARAB WATCHING OVER THE BODY OF HIS FRIEND. Etching.

By M. FORTUNY. Lent by M. RAYMONDE DE MADRAZO.

906. A DESOLATE LANDSCAPE WITH FIGURE. Etching.

By M. FORTUNY. Lent by M. RAYMONDE DE MADRAZO.

907. AN IDYL.

By M. FORTUNY. Lent by M. RAYMONDE DE MADRAZO.

908. A SERENADE. Etching.

By M. FORTUNY. Lent by M. RAYMONDE DE MADRAZO.

909. TWO PENCIL DRAWINGS: A MOTHER AND CHILDREN. A BOY SWINGING.

By F. GOYA. Lent by M. RAYMONDE DE MADRAZO.

910. GIPSIES IN THE MARKET AT SEVILLE.

By B. GALOFRE. Lent by M. STANISLAS BARON.

911. THE UMBRELLA MAKER. *Unfinished.*

By M. FORTUNY. Lent by MRS. HENRY E. GORDON.

912. AT THE GATES OF THE SERAGLIO.

By M. FORTUNY. Lent by HUMPHREY ROBERTS, ESQ.

913. CHARLES V. His body as it appeared when his Tomb was opened in 1870. Painted by the artist in the presence of Sir Henry Layard.

By SIMON PALMAROLI. Lent by LADY LAYARD.

SUPPLEMENT.

SOUTH GALLERY.

CASE V.

EMBROIDERIES, FANS, AND JEWELLERY.

916. BLACK LACE MANTILLA.

Lent by LADY PONTIFEX.

917. WHITE LACE. Work of Spanish nuns.

Lent by MRS. G. W. KING.

918. WHITE LACE VEIL. Very fine silk réseau ground with French floral design, worked in fine thread in tambour stitch.

Lent by MISS M. FERGUSON.

919. WHITE BLONDE MANTILLA. Large floral pattern.

Lent by MRS. G. W. KING.

920. BLACK SILK LACE SCARF.

Lent by LADY PONTIFEX.

921. VESTMENT OF WHITE SILK BROCADE. Worked in laid and twisted threads of gold and silver and coloured silk.

Lent by CHARLES BUTLER, ESQ.

922. FAN, painted on chicken skin. Subject in a chariot drawn by four horses, lady with attendants seated, a rider in front scatters largesse to the crowd. Sticks and mount of pierced and carved ivory with mother-of-pearl ornaments. 16th century.

Lent by the HON. MRS BONTINE.

923. FAN, painted on chicken skin. Subject, Paris adjudging the apple. Sticks of inlaid ivory, mount of tortoiseshell.

Lent by the HON. MRS. BONTINE.

925. FAN, painted on chicken skin. Subject, fête champêtre; mount ivory pierced and carved

Lent by MISS A. DE BERTODANO.

926. FAN, painted on chicken skin. Pastoral subject, mount mother-of-pearl, gilt, carved and pierced.

Lent by MISS A. DE BERTODANO.

927. SMALL FAN, ivory, carved and pierced.

Lent by MADAME DU BOSC.

928. FAN, painted on chicken skin. Pastoral scene, mount ivory carved in figures, pierced; jewelled pin.

Lent by MRS. G. W. KING.

929. FAN, painted on chicken skin. Mount mother-of-pearl, pierced and gilt.

Lent by MADAME DU BOSC.

930. MARRIAGE FAN, painted on chicken skin. Subject, "Worship of Cupid"; mount mother-of-pearl, painted, carved, gilt, and pierced.

Lent by MISS A. DE BERTODANO.

931. FAN, painted on chicken skin. Subject, pastoral scene; mount ivory, painted and pierced.

Lent by MRS. G. W. KING.

932. FAN, painted on paper. Subject, landscape with figures; manilla mount.

Lent by MADAME DU BOSC.

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933. CROSS in gold filigree.

Lent by the HON. MRS. BONTINE.

934. ROSARY, garnet beads, mounted in silver filigree.

Lent by the HON. MRS. BONTINE.

935. SPANISH WEDDING RING. Since the time of the Armada, these rings have been copied and used in the Cladhagh district in the west of Ireland.

Lent by MRS. HERBERT STUDD.

936. EAR-RINGS AND PENDANT, rose diamonds set in gold.

Lent by the HON. MRS. BONTINE.

937. CUSTODIA in engraved silver.

Lent by the HON. MRS. BONTINE.

938. AGNUS DEI, enamel and gold.

Lent by the HON. MRS. BONTINE.

939. CROSS AND BEAD in gold filigree on mother-of-pearl.

Lent by the HON. MRS. BONTINE.

940. ORNAMENT of a priest's vestment in wrought silver.

Lent by the HON. MRS. BONTINE.

941. NECKLACE. Old paste set in silver.

Lent by MISS CATHERINE EVANS GORDON.

942. WHEEL-SHAPED BROOCH. Paste and garnets set in silver.

Lent by MISS JEAN EVANS GORDON.

943. SNUFF-BOX, small gourd mounted in engraved silver.

Lent by the HON. MRS. BONTINE.

944. HUNTING KNIFE, inlaid with gold design of the Seasons, copied from Raphael's frescoes in the Vatican. Inscribed "Artilleria Fabrica de Toledo, 1884."

Lent by G. W. KING, ESQ.

945. CROSS. Gold filigree, richly enamelled.

Lent by MRS. FARNALL.

946. CLASP AND TWO BUTTONS, by P. Zuloaga.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

947. ROSARY of silver beads, with a silver crucifix.

Lent by the VISCOUNTESS DE VESCI.

948. ROSARY of silver and wooden beads with a silver crucifix.

Lent by the VISCOUNTESS DE VESCI.

By Secretary's Table for reference.

949. BOOK OF ETCHINGS, by Y. CAMPUZANO.

Lent by E. M. UNDERDOWN, ESQ., Q.C.

950. BOOK containing photographs of many important works by Velazquez, Murillo, and other artists in foreign galleries.

Lent by the AUTOTYPE COMPANY.

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Murillo, Bartolomé Esteban, b. at Seville, Dec. 1617, d. there 1682. Scholar of Juan del Castillo and afterwards of Velazquez, whose works he studied together with those of Ribera and Van Dyck. He married, 1648, Dona Beatrix de Cabrera y Sotomayor of Pilas, a rich lady. His death was caused by a fall from a scaffold whilst painting in the Church of the Capuchins at Cadiz, pp. 6, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 29, 30, 32, 33, 34, 35, 37, 42, 51

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Orrente, Pedro, b. at Montealegre in Murcia *c.* 1560, d. at Toledo, 1644. Probably a student of "El Greco," an imitator of Bassano, employed by Olivarez, p. 31

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Pantoja de la Cruz, Juan, b. at Madrid, 1551; d. 1609; Scholar of Alonso Sanchez Coello, appointed painter to Philip II., pp. 27, 28
Pareja, Juan de, b. at Seville, 1606; d. 1670; known as the slave of Velazquez; he excelled in portraiture, p. 33
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Ribalta, Francisco de, b. at Castellon de la Plana *c.* 1551; d. at Valencia, 1628. Studied the works of Raphael and Sebastian del Piombo, pp. 7, 12
Ribera, Jusepe de, "Il Spagnoletto," b. at Xativa, 1588; d. at Naples, 1656. Scholar of Ribalta, and Caravaggio in Rome. Received the decoration of the Order of Christ from the Pope, pp. 5, 15, 26, 30, 40, 42
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Rincon, Antonio del, b. at Guadalaxara 1446; d. 1500, considered the Father of the Spanish School, p. 1, 48
Roelas, Juan de las, b. at Seville *c.* 1558; d. at Olivares 1625, studied in Venice, p. 26

Simo, Juan Bautista, b. Valencia 1697; d. 1727; scholar of Palomino, p. 38
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Theotocopulo, Domenico, called "Il Greco," painter, sculptor, and architect, b. about 1548, near Venice; d. 1625, called to Spain by Philip II. to work in the Escurial, pp. 14, 19, 24, 30, 35, 36, 40

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Velazquez, Don Diego Rodriguez de Silva y, b. at Seville 1599; d. at Madrid 1660. Scholar of Francisco de Herrera el Viejo and of Pacheco. Introduced by Olivarez to Philip IV. He was a friend of Rubens; assisted Murillo, pp. 4, 5, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 22, 23, 24, 25, 27, 28, 30, 31, 32, 33, 34, 35, 37, 39

Zamaçois, R., b. 1840, d. 1871, p. 101
Zurbaran, Francisco, b. 1598; d. at Madrid 1662. Scholar of Roelas. Painter to Philip IV. Imitated Caravaggio, and hence called the "Spanish Caravaggio," pp. 7, 8, 9, 19, 22, 26, 31, 41

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